

ILLUSTRATIONS
OF
ENGRISED SLABS

ON THE
CONTINENT OF EUROPE

FROM
Rubbings and Tracings

BY W.F. CREENY, M.A., F.S.A.

VICAR OF S. MICHAEL-AT-THORN, NORWICH.

author of
A Book of Facsimiles of Monumental Brasses
on the Continent

The 71 facsimiles have been photo-lithographed by
W. Griggs and Sons, London,
and the notes printed by Agas N. Goose and Co. Norwich for the Author.

1891.

#qui tamulum renis curam mortalia spernis
#tali namque domo claudite omnis homo

726.825.7(1)

866 / M / 32. Tombs.

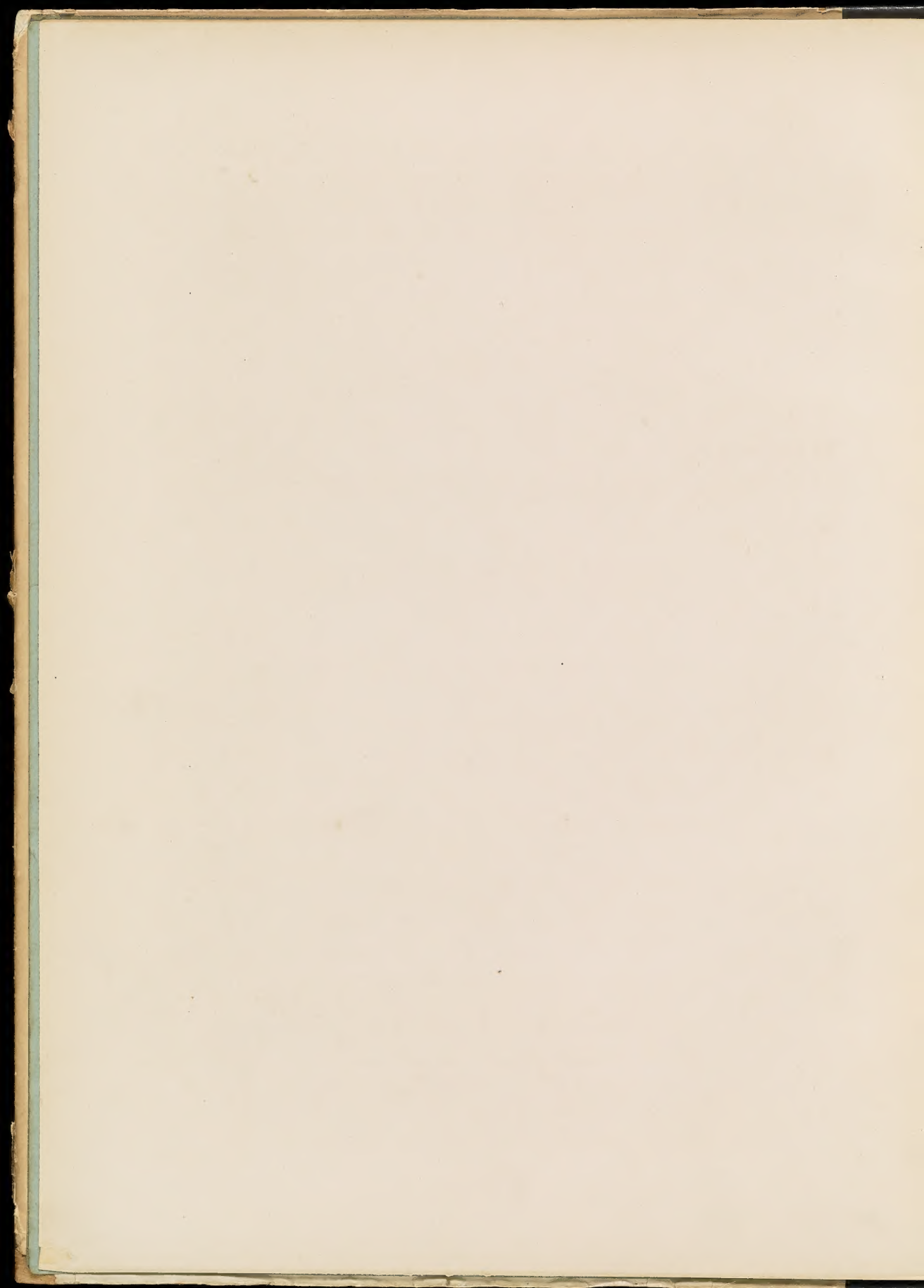
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ILLUSTRATIONS OF INCISED SLABS
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Qui domulum cernis, ecce non mortalia spernis
Tibi namque domo clauditur omnis homo.

[Loan
2098]



INTRODUCTION.



THE science of Archæology covers so wide a field for intellectual activity, that no one yet knows all it embraces, but while some are giants in the study; others, like myself, are content to pursue one line of research, with the hope of letting clearer light shine upon what was known only in mist and shadow.

I feel sure that many will be astonished to know that the illustrations in this book are from engravings on stone and not on brass.

The subject of incised slabs has not altogether been neglected, for we have the Rev. E. L. Cutts' Manual, consisting chiefly of a series of illustrations of crosses, all made to look very nice by beautiful modern drawing.

Also in Boutell's *Christian Monuments* we have incised crosses, coffin lids, and very quaint semi-effigies, all in England. In foreign slabs the late Alexander Nesbitt, Esq., took great interest, as may be seen recorded in volumes of the *Journal of the Archaeological Institute*.

Local slabs have occasionally figured as illustrations in papers read before Archæological Societies, both at home and abroad, but I know of no book of fac-similes of the incised slabs on the Continent, or as they are called in France, *Pierres tombales gravées au trait*.

The sumptuous tombs of kings and princes, in all the rich luxuriance of the sculptor's art of the fourteenth and fifteenth centuries, have often afforded illustrations for books, but not till now has any attempt been made to draw from so wide a field examples of the humbler art of the engraver of flat stone tombs.

The earliest flat *brass* engraved Christian monument yet discovered, is that of Bishop Yso Wilpe, at Verden by Bremen, date 1231; but we do not yet know the date of the earliest engraved *stone* Christian sepulchral monument in Europe.

At first they were nothing more than crosses with brief inscriptions, or such symbols as have been found in the Roman Catacombs.

After the year A.D. 1000 had passed, and the end of the world had not come, a desire for church building gradually spread, and churches were erected in many places, especially on spots where martyrs died; or, on his estate, a landed gentleman would build and endow a church for the use of the whole neighbourhood. This church would be his family mausolæum, and before its high altar he, as the founder, would be buried. The desire to be buried in a church was very general. Rich people only could erect the costly altar tombs that were denounced by councils for obstructing the floors of the churches. It is not till architecture began to grow into beauty that we shall find effigies on tombs such as we have on these incised flat stones. It would seem that slabs began to appear in church pavements late in the twelfth century, and were very common in the thirteenth.

Any one who can compare the illustrations in this book with those in my *Book of Fac-similes of Monumental Brasses on the Continent of Europe*, will notice the special mark of difference to be in the backgrounds. In the brasses there is almost always a background of a rich diaper. In the slabs this background is wanting: yet occasionally a simple enrichment is introduced, pointing to the fact that the artists of both were the same; the different materials on which they worked compelling them to the different treatment of their subjects.

Then it may be noticed that the symbols of the Evangelists are more frequent on the brasses than on the slabs. Again, the right hand of God above the head of the deceased is frequent on slabs, and occurs only once, A.D. 1400,

in my book of eighty brasses. Why this should be so in art creations that were almost contemporaneous is not clear.

Again, on the brasses the architecture of the canopies and sides is far more rich than on the slabs, which is accounted for by the greater facility the brass afforded for the execution of a richer design than the stone. And yet we have some exceedingly fine canopies on the slabs here represented.

Inscriptions are generally brief. A name, a date, and a prayer. Sometimes the words are thrown into verse. As indications of date, the forms of the letters have frequently been noticed. Mr. Cutts, in his *Manual of Sepulchral Slabs*, p. 53, says, "the runic character was not used after c. A.D. 1000." This cannot be true, as runes were used, certainly in Scandinavia, till the sixteenth century. Then he says, from A.D. 1000 "till about 1350, a kind of Roman character, called Lombardic, was commonly used." Then he quotes Gough, vol. iii., p. cclxvi.—"The latest instance we meet with of Lombardic is on the tomb of Robert de Bures, Acton, A.D. 1361." The true date is 1302, not 1361. Now, we have Lombardic letters in this book from 1247—No. 6—to 1397—No. 49—and possibly up to 1500, if my conjectural dates of Nos. 58 and 59 be nearly right. On a brass at Nordhausen there are Lombardic letters, A.D. 1395, and on one at Bruges, A.D. 1410. And as late as 1482, on a brass at Breslau, we have Lombardic letters in use as the capitals to words in Gothic minuscule, or black letter. Again he says, "black letter seems to have been introduced c. A.D. 1350." In this book we have this letter as early as 1296—No. 28. I have noticed this to draw attention to the delicacy and difficulty of laying down rules in archæological matters. Mr. Cutts, I am sure, felt this. But when he wrote, the information contained in my book on brasses, and now in this on slabs, was not known, and we must know more before we can make rules.

Monsieur Didron in his *Annales*, tome premier, pp. 106-7, says, "The beautiful stone engravings which are being effaced every day under the feet of the faithful, are in some sort open books in which one can study, at leisure, the architecture, the costumes, and the iconography of the middle age. They are among the true chefs-d'œuvre of an art too long neglected, and of which the authors are unknown. Their names when they shall be found will certainly figure with distinction amongst those of the most eminent engravers."

Having journeyed to churches and museums where many of these engravings are to be found, I brought away rubbings, which had then to undergo a process of clearing. First, the great sheets of paper had to be mounted on cloth. Second, all the numerous little holes and roughnesses on the surface of the stone had to be blotted out with a black brush, so that only the incised lines might appear white. Now, in this restoring process I have carefully avoided creating anything new, and I have also left the edges of the lines in a rough state, as nearly as possible as they came from the rubbing. There is a story of an artist of some foreign land who painted a grand picture of Belshazzar's feast, and adorned the wrist of the mysterious hand upon the wall with a well-known pattern of Maltese lace! I have not adorned these great engravings with any modern finery. Some of them had to be copied by tracing, as their lines are still filled flush to the surface with lead or mastich: these have a more modern appearance than the black fac-similes of the rubbings.

The book has been arranged so that each illustration shall have its own descriptive notes facing it. To compress the notes into one page much has been omitted that might have been said, and in three instances I had to flow over to the next page.

In giving to those interested in such studies the result of my labours, both in this volume and in that on *Continental Brasses*, already published, I have not been sparing either in the quality of the materials or in the number of the illustrations, so it is not likely I shall ever be repaid the cost of their production. But then, if I had not created both books, all the information obtained by my labour would have been lost, and all my delightful journeys would have remained unrecorded. Yes! indeed! I did not think it would be right to wait till the auctioneer waved his hammer over my grave, to scatter my rubbings, and to leave the world at large as ignorant of Continental brasses and slabs as it was before.

In my prospectus I promised the subscribers "between fifty and sixty" illustrations, and now I give them seventy-one. In these there is, I believe, a greater variety in the costumes than there is in the examples in my book on brasses. Of course seventy-one is but a small number of the numerous slabs

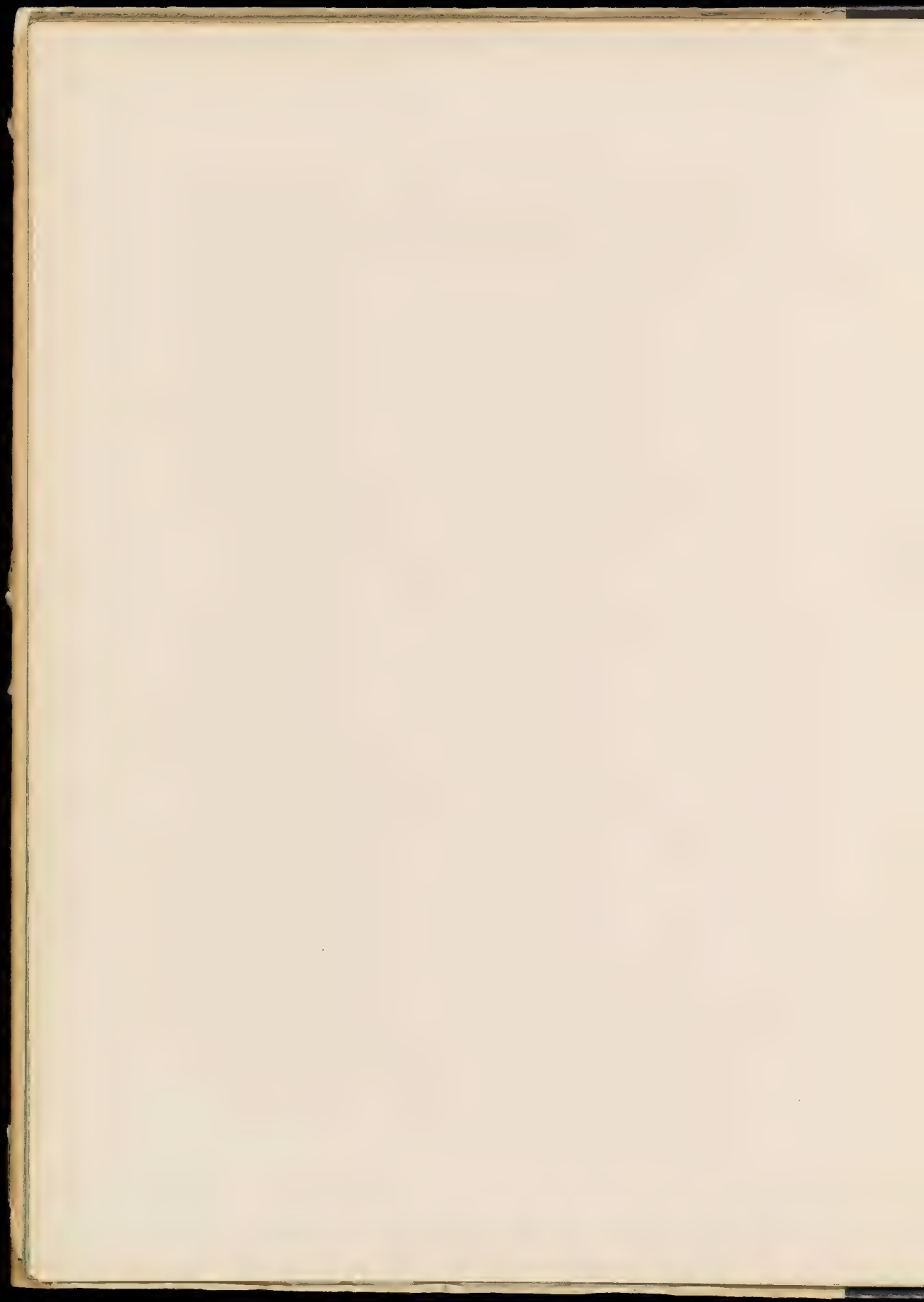
that still exist, but I think we have here a fairly representative series of examples of the stone engraver's art from the twelfth till nearly the seventeenth century.

Help has been given to me by several friends, but I am especially indebted to the Rev. W. Hudson, M.A., Hon. Sec. to the Norfolk and Norwich Archaeological Society, for his scholarly aid; to the Hon. Harold Dillon, F.S.A., Sec. to the Society of Antiquaries; to the Rev. O. W. Tancock, Rev. J. A. Boodle, and to Mr. Herbert W. Birch. To Mr. W. R. Weyer, of Norwich, I am indebted, not only for his clever design of an appropriate title page, but for much other artistic help; to Mons. Jules Helbig, Editor of the *Revue de l'Art Chrétien*; and Mons. Fernand Lohest of Liège; to Mons. Lucot, Dean of the Cathedral, Chalons-sur-Marne; and to Mons. Marcel Wilmart of Reims. To all these gentlemen I am grateful for the several ways they have shown interest in my pursuit.

W. FRED CREENY.

Norwich, November, 1891.





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SAINT PIAT, C. 1150.

SECLIN.



SECLIN is about eight miles from Lille. The church is dedicated to St. Piat or Piatius, who is said to have been a companion of St. Denis of Paris, and came from Beneventum to preach in Gaul. He was there martyred about A.D. 286 by having his scalp cut off, and long iron nails hammered into his body. St. Eligius, the blacksmith, who died A.D. 695, found the body so pierced with iron. This was at Seclin where he had been martyred. It is said that the martyred remains were translated to St. Omer in the ninth century, thence to Chartres, and thence to Tournay. The relics were shown at Seclin in 1143, and about that date the slab may have been placed over the tomb of the saint. "It is a Gaulo-Roman sarcophagus, hewn out of several stones, and covered with a large slab of blue Tournay stone," on which the figure of the saint is incised, the whole having the appearance of an altar-tomb.

The saint holds the crown of his tonsured head in his hands, and is dressed in Eucharistic vestments. St. Denis of Paris is represented as holding his complete head in his hands. Husenbeth in his *Emblems of the Saints* falls into an error when he says the emblem of St. Piat is "carrying his head cut off." He only carries his scalp.

The architecture of the canopy is Norman, or what continental archæologists call Romanesque, and with its slender shafts and simple capitals, is very characteristic of the twelfth century.

The right hand of God in the centre of the trifoliated arch comes out of the clouds of heaven to bless the saint.

The tomb is in a crypt beneath the altar, and a few feet from the foot of it is a well, the water from which is said to be efficacious in cases of fever.



S. Piat, c. 1150.

SECLIN.

SIZE 106 INCHES by 41.5.



BISHOP BARTHELEMY DE VIR, 1158.

LAON.



HE monument is in Laon Cathedral. It is something like an altar-tomb, having perpendicular sides and ends; but the ends not being of equal height, the upper surface is therefore an inclined plane. This inclined plane is a black marble slab on which the effigy is engraved, surrounded by a white marble border which bears the inscription. The perpendicular end at the head is about 3 ft. high, and on it is an inscription in French which tells us that on the 15th August, 1843, Philip Felix, Comte de Merode, "presented this faithful copy of the original monument in the ancient Cathedral of Foigny."

On the upright end at the foot, which is about 2 ft. high, we are told that Barthelemy de Vir, Bishop of Laon, in 1113 restored the Cathedral: dedicated it on 11th September, 1114; resigned his See in 1150, after being Bishop thirty-seven years, and retired to Foigny, where he died on 26th June, 1158.

On the dexter side is a French translation of the Latin inscription, which is incised on a broad border of white marble in letters of shining gold.

QUI JACET HIC PRÆSUL MARIANAM CONDIDIT ÆDEM
LAUDUNI, PARITERQUE DOMOS ANTISTITIS USTAS.
TEMPLA DECEM INSTRUXIT, BENEDICTO CONTULIT UNUM,
BERNARDO QUATUOR, NORBERTO QUINQUE PIAVIT.
DAT DIADEMA GENUS, LAUDUNI ECCLESIA MITRAM,
FUNERA FUSNIACUS, LAUREAM ET ASTRA DEUS.

He who lies here, a Bishop, built the church of Mary
At Laon, and also the houses of the Bishop which had been burnt:
He built ten churches. To Benedict he gave one.
To Bernard four, for Norbert he consecrated five
His birth gave him a crown, the church of Laon a mitre
Foigny his death, and God glory and heaven.

The Cathedral and Bishop's Palace had been burnt during an insurrection against Bishop Waldric, who was dragged from a wine tun in his cellar, and

slain and mutilated by the people, of whom the chronicler says, "Le peuple de Laon estoit semblable à son prélat et n'avoit pas plus de crainte de Dieu en ses actions que lui-meme."—See Wyard's *Histoire de l'Abbaye de Saint Vincent de Laon*, p. 227.

This murder was on 26th April, 1112.

Hugues, Dean of the Cathedral of Orleans, was consecrated Waldric's successor early in 1113, and died six months after. Barthelemy de Vir, Canon and Treasurer of Reims, became Bishop in the same year, 1113. His father was a Prince of Bourgogne, named Falcon, Seigneur de Vir; his mother was Adèle, daughter of Hilduin, Count de Roucy, and he numbered among his relations the kings and princes of France, Burgundy, Lorraine, and Spain, and therefore "dat diadema genus" is written on his tomb. He was a zealous Bishop. The Abbey of Foigny for the order of St. Bernard owes its foundation to him, and during its building the workmen were obstructed by a foul dragon, which the Bishop slew with a thrust of his pastoral staff, an event recorded at his feet. Norbert, a man of noble birth, was his personal friend, and for him he built the Abbey of Prémontré, the first of the Premonstratensian order.

The effigy is engraved on a highly-polished black marble slab. The incised lines and sunk parts are left unfilled, and are carefully chiselled so as to present the gray colour of the unpolished stone. The detached broad white marble border, with its golden letters, lends further brightness to an excellent example of the power of a modern stone engraver to copy an antique original.

The slender shafts of the canopy, out of the perpendicular as they are and converging to the feet, suggest rather the outlines of a coffin in which the Bishop is reposing, than supports of a trifoliated arch, &c. The angel with censer is hardly more than a rude symbol. The mitre is a fine example of an early form. The Eucharistic vestments are represented as being of pliable materials which take graceful folds, and in this are like all the earlier representations of ecclesiastical vestments.



Bp. Barthelémy de Vir, 1158.

LAON.

SIZE 84 INCHES by 33.



ANTONE DE LONCIN, C. 1160.

LIÉGE.



SHOULD to be the earliest incised slab found in Belgium. It is now in the open court-yard of the Palais de Justice, Liége. Its original position was in the church of St. Nicolas at Glain, a small parish a few miles from Liége. The church at Glain was founded in 1147 by two brothers, Antoine and Gerard, chevaliers of the house of Warfusée, and consecrated on 22nd July, 1151, by Henry de Leyen, Bishop of Liége. The date of the monument I take to be after 1151.

The execution of the work is coarse, but sufficiently artistic to give a picture of the armour of the time.

A cylindrical helmet with a flat crown covers the head. The openings in front form a cross at right angles. There is no appearance of a moveable avantaille.

Over the hauberk of mail is a sleeveless surcoat with a short skirt that covers the thighs. The legs and feet are encased in mail. The weapons are a lance, a sword, and shield.

On the shield he bears Vair, for Loncin, his own family; over which is a Chevron, gules, for de Bolzée, his mother's family.

The inscription over the head was, when complete, ANTONE VOVES, but the second word was lost when the church and its monuments were left to decay in 1825. The slab was rescued from a farmyard by M. Vaust, and presented to the Musée Provincial, Liége.

NOTE.—We have here an early instance of two families using armorial bearings before 1150, and this was done most probably for many generations before that date. Mr. Boutell says in his Introductory chapter, p. 4, "In England, heraldry may be considered to have first assumed a definite and systematic character during the reign of Henry III., A.D. 1216 to 1272; and at the close of the thirteenth century it may be said to have been recognized as a distinct science."



Antone de Loncin, c. 1160.

LIÉGE.

SIZE 78 INCHES by 35-30.

13

SAINT HELENA, C. 1180.

FORÊT.



IN a chapel on the south side of the village church of St. Denis at Forest, about three miles from Brussels, this slab is placed on short Norman columns, so as to be raised about 2 feet from the pavement.

As you look beneath the slab through the arches formed by the columns, you see a grave formed of stone sides with a brick floor, having a place made round for the head, then widening at the shoulders, and becoming narrower as the feet are reached. Four channels from the interior corners meet in the middle of the grave floor, where there is a small hole. This form of grave was in use from the eleventh to the fourteenth century.

The slab stands east and west, with the feet to the east, so that when you enter the chapel, as you must do, from the west, the head faces you, and some artist more clumsy in his work than the original designer of the effigy, cut, in the very hard stone, the letters + SCA HELENA, + so that the worshipper may see them at once on entering the chapel.

Saint Helena is said to have been martyred about 640 A.D., but of her history I can learn nothing, unless that history be represented in the nine small oil paintings that adorn the chapel, from one of which it would appear that men attacked her in the forest which gave name to the village, and tore her arm off as she clung to a tree.

In another picture an altar is set up in the forest, and as the priest is celebrating an angel comes flying with the arm in his hand and places it on the re-table above the altar.



S. Helena, c. 1180.

FORËT.

SIZE 61 INCHES by 45.

BELLINGHEN, C. 1200.

BRUSSELS.



ORIGINALLY in the church of Bellinghen, in Brabant, this monument is now preserved in the Port de Hal Museum at Brussels.

The tilting helmet of the Knight is the flat-topped cylindrical helm of the eleventh and early twelfth centuries, and is probably as fine an illustration of that remarkable and comfortless piece of knightly harness as has yet been pictured. The crown of the helm has a flat ring to which the *contoise* may have been attached. The *ocularium*, or opening for the eyes, is ornamented with four little rings forming a cross at each end of it, and with the strengthening bar down the front, a large cross is presented to the world, and the Chevalier might have felt conscious that as he was moving to the fight he had "the Cross of Jesus going on before."

The *hauberk* may be best described as a coat of mail in the form of a shirt, with a short slit before and behind for convenience of riding, which gives to the *hauberk*, in several illustrations in books on costume, the appearance of being a coat and short breeches in one, but it is really a coat of mail only; its sleeves ended in mittens of mail, which this knight very properly throws off his hands when engaged in prayer. *Chausures* of mail covered the legs and feet. Over the *hauberk* he wears a surcoat without sleeves, girded at the waist and falling just below the knees, and open in front to the girdle. Surcoats were usually made of silk of one colour, sometimes richly embroidered, sometimes of cloth of gold or silver, said to have been worn to keep the armour from sun and from rain. The *guige* of the shield passes over his right shoulder.

The costume of the lady is similar to that on the figure of *Mehus du Chastelier* which I have placed at the end of this century, but as that may be too late, so I think this may be too early, and might be more accurately dated about 1230.

The artist displays considerable skill and freedom in depicting the costumes by simple lines; and his refinement of touch is shown in the hands of both figures. But in the canopy he ought not to have let us see down the chimney tops.



2 1 37

Bellinghen, c. 1200.

BRUSSELS.

SIZE 93 INCHES by 45.

MADAME PERONE, 1248.

BRUSSELS.



HIS slab is now preserved in the museum at Port de Hal, Brussels. The stone is of a tawny colour, and of very fine hard texture, and its surface is almost as smooth as the day it left the artist's hands.

A label now attached to the monument gives the following information to the visitor:—"Pierre tombale de Petronille, femme du Chevalier Gilles de Lerinnes, Provenant de l'ancien Prieuré de Lerinnes. Don de M. Xavier Gregoire de Jodoigne."

From its narrowness and from the arrangement of the inscription it is, I think, evident this slab was in an arched recess, so that the sinister side was next the interior wall of the recess, and a spectator standing at the dexter side could easily read both lines of the inscription. A few letters are broken away from the dexter side.

+ CI : GIST : MA : DAME : PERONE : KIFVT :
 FEME : MON : SAGNOR : GILON . DELIRINES :
 CHEVAL' : ET : NOBLE : HOME . KIFONDA : CESTE :
 MAISON : EL : HONORDE : LA : SAINT : TRINITET +
 + SOR . SON : HYRETAGE : ET : TREPASSA :
 LA : DITE : DAME : EL : AN : DEL : INCARNATION .
 M : CC . ET : XLVII — X : KL : DE :
 OCTOBRE : LEN : DEMAIN : DE : SAINT .
 MAVRISSSE : PRIIES : POR : AVS +

Here reposes Madame Perone, who was wife of Monseigneur Gilles de Lerinne, Chevalier, and illustrious man, who founded this house to the honour of the Holy Trinity out of his own heritage, and the said Dame died in the year of the incarnation 1248, nine days before the Kalends of October, the day after Saint Maurice. Pray for them.

The hood of the mantle is thrown behind the head, and the lines by which the face and wimple are represented are of stone raised up by the cutting down of the other parts—into these sunk parts enamel was inserted which would certainly make the wimple white, and the face may have had a flesh tint. Her hands, and the right hand of God blessing her, are constructed in the same way ; and I believe all the sunk lines of the architecture and all the letters were filled with cement, probably tinted red.



Madame Perone, 1247.

BRUSSELS.

SIZE 82 INCHES BY 26.



JAQUIER LISAIN ET SA FILLE, C. 1250.

CHALONS SUR MARNE.



LATER on, under the date 1486, will be found another slab from the church of Notre Dame, Chalons sur Marne, which I succeeded in rubbing in the same way this was done, namely, with the dust that so plentifully covered all the slabs on the floor of the Triforium. The dust gave a brownish tone to the paper, leaving the incised lines white. These lines were eventually made black. I mention this process for the benefit of any who may be similarly surrounded with dust as a mode of obtaining a very good picture.

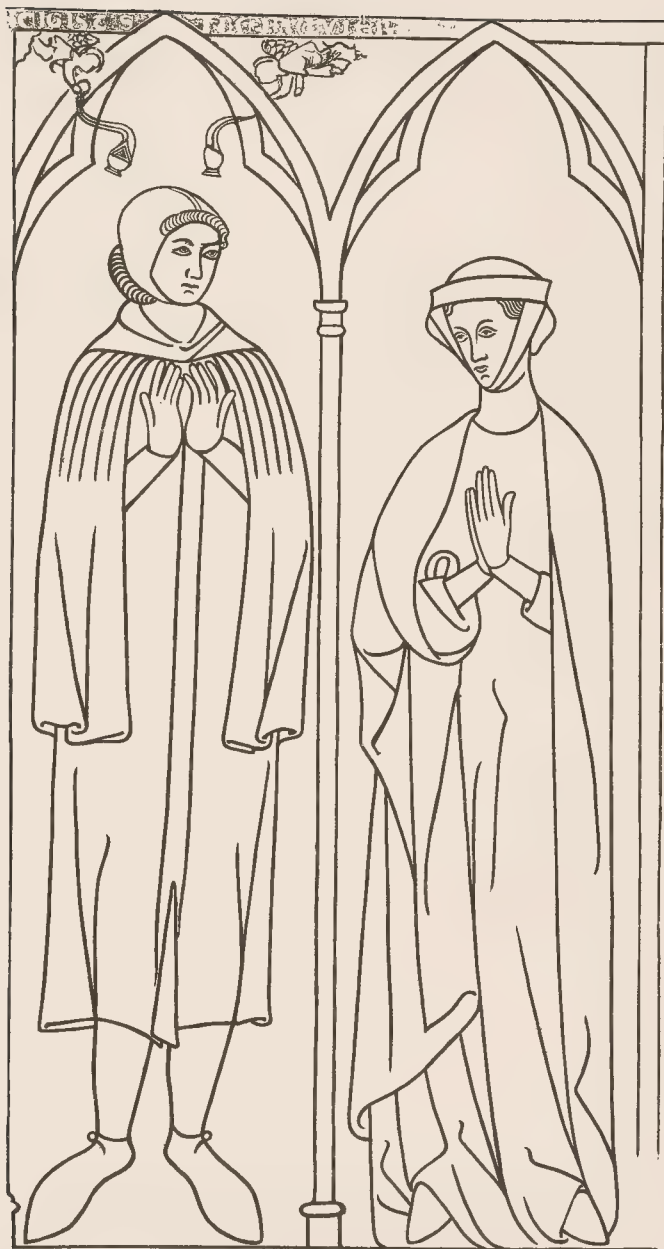
The church of Notre Dame is rich in slabs and fragments of slabs.

During the destructive mania of the grand revolution, monuments representing, as they did, the rich, were torn from the churches and cast forth, and heaped together in fragments. Hundreds of slabs that had for centuries made the pavements of their churches glorious with illustrations of the life and style of the most noted citizens, century after century, were broken, and chapters from the history of the city erased. When quieter times arrived a new chapter of local history was written with the fragments with which the churches are now paved.

Some few tombs were recovered almost entire. These are now, for the most part, in mural positions; but the south triforium of the church of Notre Dame has its pavement formed entirely of incised slabs in a more or less perfect condition.

This is the memorial of a civilian and his daughter. The inscription was incised on the edge of the stone, and is now past finding out. I was able to decipher the following:—+ IOI · GIST · SIRE · JAQUIER · LISAIN ET · IEVLIN · SA · FILLE · QVI · FV · FAIME · HENRI · NVISETTI.

I think it may be dated about 1250.



0 1 2 3 4 5 6 7 8 9 10

Jaquier Lisain et sa Fille, c. 1250.

CHALONS-SUR-MARNE.

SIZE 100 INCHES by 52 1/2

12

UNKNOWN, C. 1250.

ROUEN.



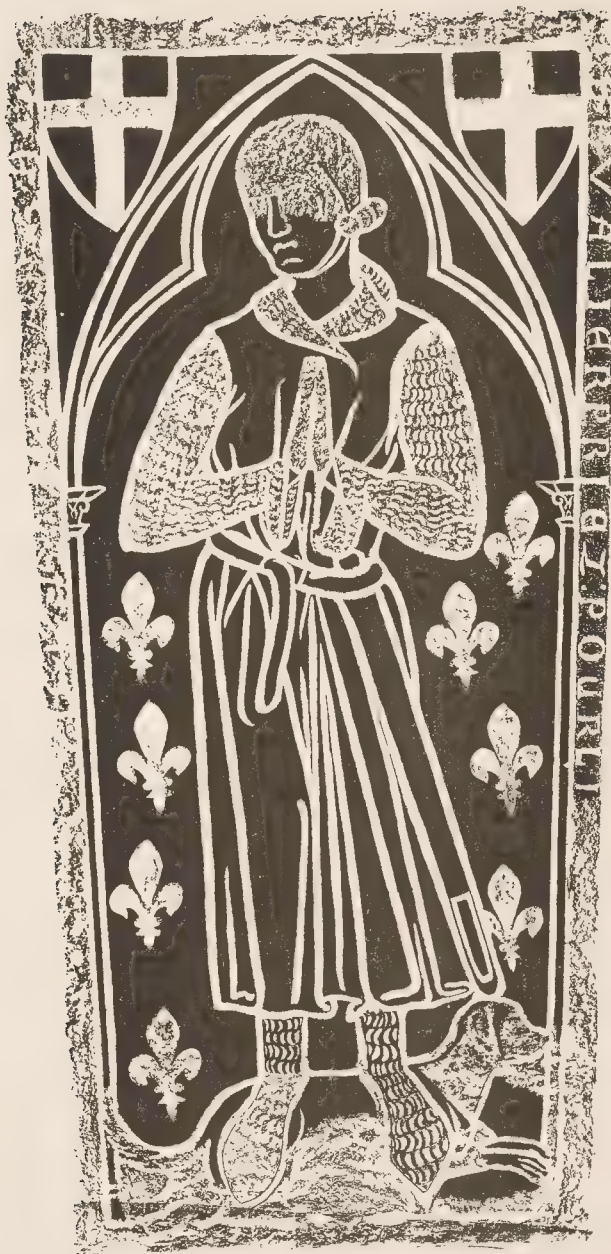
SLAB of red sandstone, roughly but artistically engraved, presents us with the graceful figure of a knight of Normandy in the costume of the thirteenth century. In what church it was originally I could not learn. It is now mural in the Archæological Museum at Rouen.

We here have the deadness of the background enlivened by fleurs-de-lis, an artistic idea that is more elaborately worked out on many examples later on.

The costume is simple. The hood of the hauberk rests on the shoulder in a graceful manner round the neck; chausses of mail cover the legs and feet, and over all is a sleeveless surcoat girded at the waist, and falling gracefully to the ankles. The sword seems to be held in its place by the waist girdle.

The crosses on the shields may suggest that he was a chevalier of the Temple, as that is the form of the Templars' red cross. The tomb is some inches broader at the head than at the foot, as so many of the earlier monumental slabs were. Only a fragment of the inscription is legible —

CHAVALIER : PRIEZ : POUR : LI.



Unknown, c. 1250.

ROUEN.

SIZE 72 INCHES by 35.

ASSCHERIC VAN DER COUDERBORCH, C. 1250.

GHENT.



If this picture had not an inscription we should be at a loss to determine its intention; but we are told in old Flemish, "Here lies Asscheric van der Couderborch, who died in the year . . ." but the date has been ruthlessly broken away. It is also stated that his death took place on "the Eve of St. Jude: pray for him."

In the year 1566 a most deplorable madness urged the Flemish people to rifle the churches and break up every statue and every monument within them. It is very likely this stone was then torn from its resting-place, and cast forth and mingled with other fragments. In course of time more peaceful counsels bore fruit, and commerce called for better foundations for their canals than mud, and monuments were grand stones for the purpose.

This slab, as well as forty or fifty others, was discovered at the bottom of a canal, where it had been clamped by iron fastenings to other stones to make a flat bottom to the sluice of a bridge at Cuypgat, a short distance from Ghent. The places where the iron bars were sunk into the stone are marked by breaks on the sinister side. It was rescued from its watery bed, and many more besides, a few years ago, by the zealous and learned secretary of the Municipal Museum at Ghent, Mons. Van Duyse.

Perhaps the most interesting point about it is that the material with which its letters were filled has retained its colour, and is also as flush with the surface of the black marble slab as it was on the day it left the artist's hands. This copy is from a tracing, and was coloured on the spot by Monsieur Van Duyse. The colours are quite as bright as any colours could be.

From the general aspect of the whole, from the costume of the warriors, the architecture and the letters, I am inclined to date it about 1250 A.D., or earlier. The cross-bow might help to date it.

It is stated in Planché's *Dictionary of Costume*, under Arbalest, p. 10, that the second Lateran Council in A.D. 1139 prohibited the use of the arbalest, but in 1189 Richard Cœur de Lion brought it into use again—and was slain by an arrow from one. Also there is no cross-bow in the Bayeux tapestry.

So the date of this monument is most probably after the re-introduction of the cross-bow, and may be, as I suggest, 1250 or a few years earlier.

THIEBAUZ RUPEZ, C. 1260.

ST. MEMMIE.



NOT more than a mile from Chalons sur Marne is the flourishing hamlet of St. Memmie, where they have a new church, and in it two incised slabs from the old church are preserved by being placed against the walls of the passages to the north and south of the chancel—one a bishop or abbot, bearing a pastoral staff and without mitre, date 1207. I had no desire to copy this, as I have ecclesiastics in abundance, but I longed to copy the horseman, and had not time, so made a note of him and went back the next year (1887) on purpose to make a tracing of this now mural and remarkable monument. A tracing had to be made, as the lines are filled with lead, which is still very flush with the surface of tawny (liais) stone, on which the monument is incised. I take the date to be about 1260.

In Barbat's *Histoire de Chalons* there is a drawing of this which is dated thirteenth century. He says nothing of the person commemorated.

He is a falconer riding forth to his sylvan sport.

The inscription in old French is in rhyme and not easy to translate.

+ ICI : GIST : DESOZ : CESTE : LAME :

THIEBAVZ : RVPEZ : DONT : DEX : AIT : LAME :

SITESMOIGNE : ON : VERAIEMENT :

Q'IL : SOT : BIEN : SON : DEFINEMENT :

QART : JOUR : DE : — : CEST : VERITEZ :

PRIONS : POURLI : SIERT : CHARITEZ ❧ ❧

SUGGESTED TRANSLATION.

Here lies beneath this slab
Thiebauz Rupez, whose soul God has.
Yes, we testify truly
That he really died
The fourth day of ——. This is verity.
Let us pray for him of our charity.

There is a remarkable peculiarity about the horse. As he walks he raises the two legs on the near side at the same time. When ambling a steed can do this.

There is a graceful simplicity about the drapery of the angels, the architecture, and crocketed foliage, which an artist might do worse than take for a model. I wonder what occult reason the designer had for altogether suppressing the foreground, on which his dogs and horse might stand and out of which his tree might grow?



Whiebauz Rupez, c. 1260.

ST. MEMMIE.

SIZE 128 INCHES BY 54-45.

13

UNKNOWN, C. 1260.

GHENT.



BLACK marble slab, now in the Municipal Museum, Ghent, recovered, like so many others, from the bottom of a canal. The breaks rudely cut in the surface shew where the iron fastenings were that secured this stone to others in the pavement or bottom of the canal sluice

The two fair young faces are pleasant to look upon: engraved by a master hand. The costume is similar on each figure. A wimple round each throat, with a close-fitting gown, which is almost totally hidden by the ample mantle that covers the head as a hood, and then falls over the whole person till it covers the feet. The lines by which the folds of the drapery are expressed have an individuality which I have not seen on any other monument.

The inscription on the arch over the head of the figure on the sinister side is :—

LARGA PVDICA PIA JACET HIC PRVDENSQ MARIA
FAB FAB SOLI SIT M---TA POLI.

The generous, chaste, and prudent Maria lies here.
May the Fab Fab of earth be the of heaven.

I have no idea what "Fab Fab" means. The word of which we have but the letters *m* and *ta* may be *MARITA*, a married woman. Now, if *Fab Fab* happened to be a pet way of designating a maiden, then the sentence might read, "May the maiden of earth be the bride of heaven."



Unknown, c. 1260.

GHENT.

SIZE 73 INCHES by 44.

GEORGIUS DE NEVRELEIES, 1262.

NIVERLÉE, BELGIUM.



By the care of the Belgian Government this monument has been placed against the north wall of the chancel of the modest church of Niverlée.

The nearest railway station to Niverlée is Doissche, seven miles from the French frontier town of Givet, and about twenty from Dinant on the Meuse.

The slab is of red sandstone, with a few thin irregular streaks of hard white stone, that neither feet nor weather could wear. The picture represents a youthful warrior in all the grace of his manhood, harnessed and alert for the conflict.

The helm is a good example of the cylindrical and almost flat-crowned head covering, that succeeded the conical helm with nasal, that was in use till the reign of Henry II. (1154—1189). After that date the helm assumed something of the form here represented. It does not appear how the *avantaille* through which he breathed was attached. The floral design above may be the love token of his Marguerite—her flower, or an early example of a crest. The earliest representation of "anything approaching to a crest in England," is on the second seal of Richard I., about 1195. "It was a fan-shaped ornament, on which was depicted a lion rampant." See Planché's *Dictionary*, vol. ii. p. 57.

The single *ailette* in front of the right shoulder is very peculiar, unless we suppose one on the left hidden by the shield. Aillettes are said to have been first worn in the middle of the thirteenth century, and, if so, this is an early representation of a fashion that prevailed till about 1350.

The surcoat, girded at the waist by a narrow belt, is gracefully disposed over the hauberk of banded mail. The design upon the shield was the bearing of this family as late as 1580, as represented on a tomb of that date in the church.

The delightful animals at his feet are evidence of the artist's weird poetic fancy. The inscription—

+ ANNO DOMINI MCC · LX · SECUNDO +
QVINTO · NONAS · MAII · OBIIT ·
GEORGIVS · MILES · DE · NEVRELEIES
SIT · TIBI · PROPICIA · ~~GEORGI~~ · VIRGO MARIA +
MILES PIA

In the year of our Lord 1262, on the fifth of the Nones of May died the Knight George of Niverlée.

May the blessed Virgin Mary be propitious to thee, O Knight.



Georgius de Nebrelie, 1262.

NIVERLÉE.

SIZE 116 INCHES by 47.

HUES LIBERGIER, 1263.

REIMS.



LIBERGIER was born about A.D. 1200. In 1229 he, as a master architect, began the building of the church of St. Nicaise at Reims from his own designs.

In 1210 the Cathedral at Reims was destroyed by fire, and it is very probable that the sacred edifice was reconstructed on plans created by Libergier, assisted by his clever pupil, Robert de Coucy, who lived for forty-three years after Libergier died, and carried on the work till his own death in 1311 A.D.

We know that Libergier was the architect of the beautiful church of St. Nicaise, built on a commanding height, "le noble édifice était bien le diadème de la cité." He may also have been the architect of the grand cathedral still preserved to us, and, if so, we have here the monument of a great master, a memorial probably designed by the artistic hand of de Coucy, his pupil, to perpetuate the memory of his friend.

Originally, the slab of white stone, more than 6 inches thick, was on the floor of the nave of St. Nicaise, and when that elegant structure was sold and barbarously broken to pieces in 1798, the monument of Libergier was removed to the cathedral. When I made a tracing of it I found it with the stone carvers outside the cathedral. Permission to make a copy had to be obtained from Monsieur l'Architecte, under whose control the repairs were being carried out. He lived in Paris, and his reply did not return till long after I had left the city—but it did come, and the following summer I went and made the tracing. The lines are filled with lead, and very flush with the surface of the stone, but in a few places they have been worn away. The monument is now against the north wall of the transept of the cathedral. The inscription—

+ CI GIT MAISTRE HUES LIBERGIERS QVI COMENSA CESTE
EGLISE AN LAN DE LINCARNATION MCC · & XX · IX · LE MARDI
DE PAQVES & TRESPASSA LAN DE LINCARNATION M · CC ·
LX III LE SEMEDI APRES PAQVES POVR DEV PIÈZ POR LVI

Here lies Master Hues Libergier, who commenced this church in the year of the Incarnation 1229, on the Thursday after Easter, and died in the year of the Incarnation 1263, the Saturday after Easter. Pray to God for him.

They thought it worthy of notice that when the joys of Easter were past he began the church, and when his earthly work was done thirty-four years later, he died in Easter week, to enter into the eternal joys that Easter promised.

Symbols of the architect's craft are on the monument. In his right hand a church, in his left a rule; by the side of his right foot a square, by his left a compass.

I need hardly draw attention to the masterly drawing and execution of every line of the picture.

I should like to record my sympathy with the citizens of Reims for the loss of their church of St. Nicaise. Celebrated throughout Europe as one of the most refined examples of Gothic architecture, it was turned into a store for forage for the army in 1795. Eventually the church and the abbey attached were sold to a greedy general of the Republic for about 40,000 francs, and he and his partners sold the materials for about 600,000 francs, making a grand profit of about £23,000.

Out of this sacred quarry many buildings were erected and streets repaired. The immense cotton mill at Longueaux was entirely built of its stones.

The citizens made the most strenuous efforts to save their celebrated church from destruction, but in vain, and I cannot but enter into the sorrowful sentiments they have ever since expressed for that cruel act of Vandalism.

"Ces regrets n'ont jamais cessé d'être partagés par tous les amis des arts."



Hues Libergiers, 1263.

REIMS.

SIZE 106 INCHES by 62.

ABBAS ALARDUS, 1264.

HASTIERE.



FEW miles south of Dinant on the Meuse will be found all that remains of the abbey of Hastière-Lavaux, picturesquely situated close to the left bank of the river.

The abbey was founded c. 880 and belonged to the See of Metz till 1227: after that the bishop of Liège possessed it.

In 1568 the iconoclasts sacked it

In the early part of this century much of the grand church was pulled down as being too large, and sold for building materials. The church was under repair in 1887, and much has been done to preserve what remains. There had been unearthed several sarcophagi of whitish stone, not coffin shaped, but deep oblong boxes.

This slab is, I should think, in its original position in the middle of the floor of the chancel, to which you have to ascend by steps at the sides, for beneath it is a crypt.

Abbas Alardus de Hierges was twenty-second Abbot of Waulsort, near to Hastière. He died in 1264, as is recorded on this monument.

The inscription is in prose and in verse.

On the sinister side we read:—

+ ANNO DNI M° CC° LX° IIII° IIII° KL' SEPT. O' DOMN' : ABBAS
ALARDUS ANIMA EI' REQUIESCAT : IN : PACE . AM +

On the dexter side:—

+ ABBAS HOC TEMPLVM XPO CONSTRVXIT : ALARDUS
+ FLOREAT ANTE DEUM REDOLENS ET FLORIDA NARDUS .
+ SCA : MARIA : PRO : EO ORA +

+ In the year of our Lord 1264, on the 4th of the Kalends of September, died Dominus Abbas Alardus. May his soul rest in peace. Amen. +

This temple for Christ built the Abbot Alardus,
Before God may he bloom a sweet flowering nardus.
Holy Mary pray for him.

The vestments are an alb that has no *apparel*. A chasuble and maniple suspended from the left wrist its usual position—and gloves with an ornament on the back of each like the flower Marguerite

There is no stole. The pastoral staff has its volute turned outwards. This turning away of the staff has been said to be the mark of a bishop whose jurisdiction is away over an extended diocese, while the head of the staff of an abbot is turned inwards to declare that his jurisdiction is narrowed to the limits of his own abbey. Here is an example to the contrary.

The right hand of God is above his head blessing him, while angels bring incense from heaven.

The canopy is of a form in frequent use on the earlier incised slabs, and may be taken to symbolise the Trinity in Unity, "Une arcature trilobée" One supreme arch trifoliated.

The crockets are of that simple bud-form that came into use about the middle of the thirteenth century.

The slab is of the earlier form, *i.e.*, wider at the head than at the foot.



Abbas Alardus, 1264.

HASTIERE.

SIZE 92 INCHES by 46-38.5.

PIERRES DU MESNIL, 1266.

ROUEN.



ROUEN Archæological Museum contains many interesting incised slabs, of which this is one.

Where it was originally I could not find out. The design of the monument is very similar to that of Libergier at Reims, but not of such chaste simplicity. The costumes in both are almost identical, and present us with good examples of the dress of wealthy civilians. A long close-fitting coat, ungirded at the waist, over which is a cloak that falls below the knee, and has an ample collar. The cap fits close to the head, with a tuft at its crown, and seems to have been woven of one piece. The shoes are pointed, and have a large opening over the instep, above which they are fastened by a single button.

The canopy is of a form already noticed, "une arcature trilobée."

Besides the angels swinging their censers we have two other sacred figures, perched where only angels could stay, on the narrow projection of the capitals, each holding a candle.

The inscription begins, not with the usual cross, but with a rose:—

ICI · GIST · PIERRES · DU · MESNIL ·
QI · TRES · PASSA · LAN · DE · GRACE ·
M · CC · LX · VI · LA · UIGILLE · SAINT · MARC ·
PROIEZ · POR · LVI ·

Here lies Pierre du Mesnil, who died in the year of grace 1266, on the Vigil of St. Mark. Pray for him.

St. Mark's Day is 25th of April.

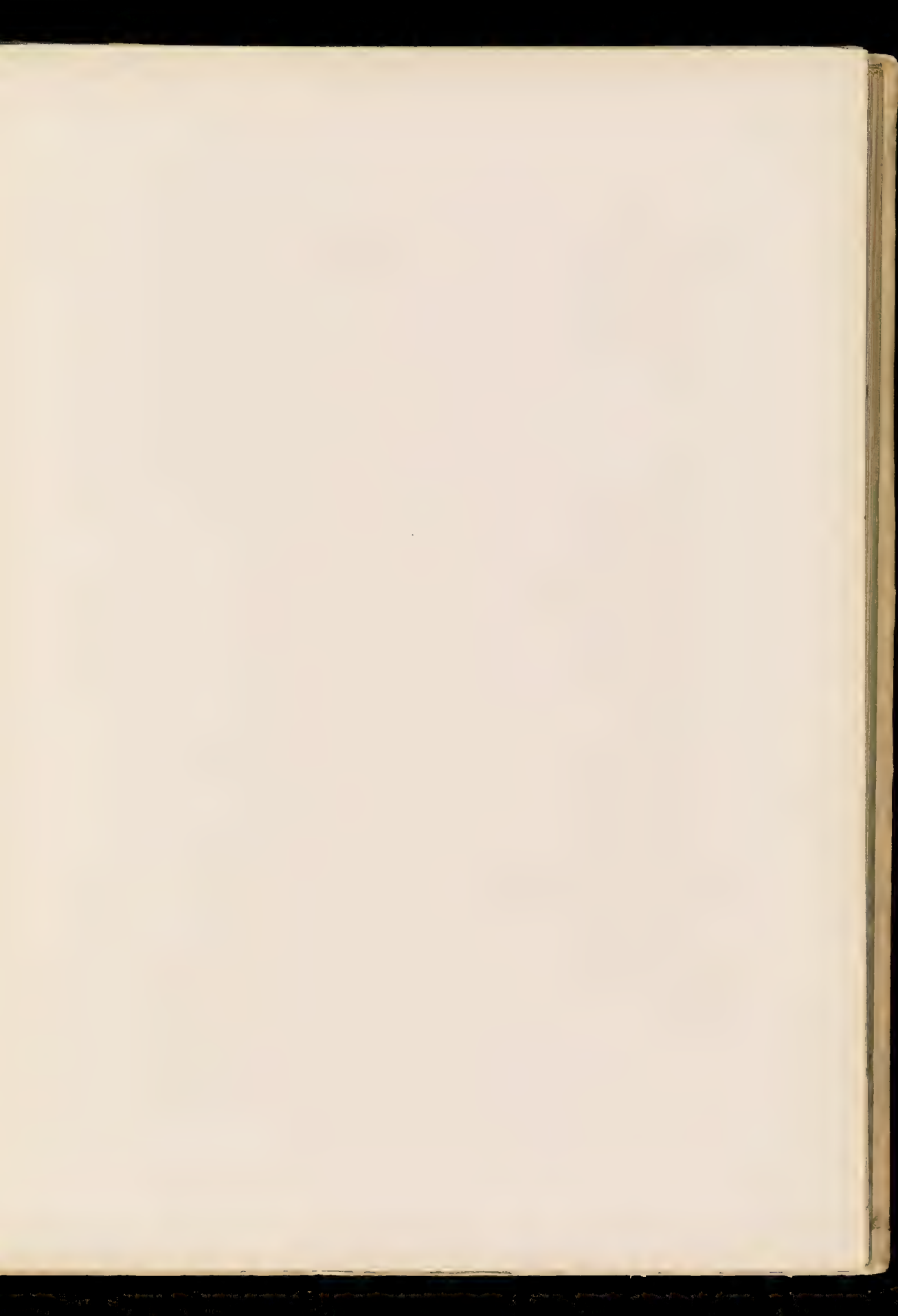
The slab is broader at the head than at the foot.



Pierres du Mesnil, 1266.

ROUEN.

SIZE 27 INCHES by 36.5-33.5.



LIFRANSHOMS DE HOLLELMULE, 1269.

HOGNOUL.



ON the floor of the church of Hognoul near Liège this monument has suffered much from "the feet of the faithful." Even in its decay it is an interesting picture of knightly harness. It is so worn that all indications of mail are lost, but he was a mail-clad warrior with a surcoat having his armorial bearings emblazoned on his breast,—Vair, three lions rampant. His shield is similarly emblazoned.

This heraldry is, I must confess, something of a restoration—only by way of making what was found clearer. His lance has a banneret, and above his left shoulder his casque is placed; at his feet a very long dog.

The inscription—

ANNO · AB · INCARNATONE · DOMINI · MCCLXNONO
OBIIT · DOMINVS · EVSTATIVS · MILES ·
DICTVS · LIFRANSHOMS · DE · HOLLELMVLE · ANIMA ·
EI · REQESCAT · T · PACE · OBIIT · XXQVINTO · OCTOBRIS ·

In the year from the Incarnation of the Lord 1269 died Dominus Eustatius, the knight called the Frenchman of Hollelhule. May his soul rest in peace. He died the 25th of October.

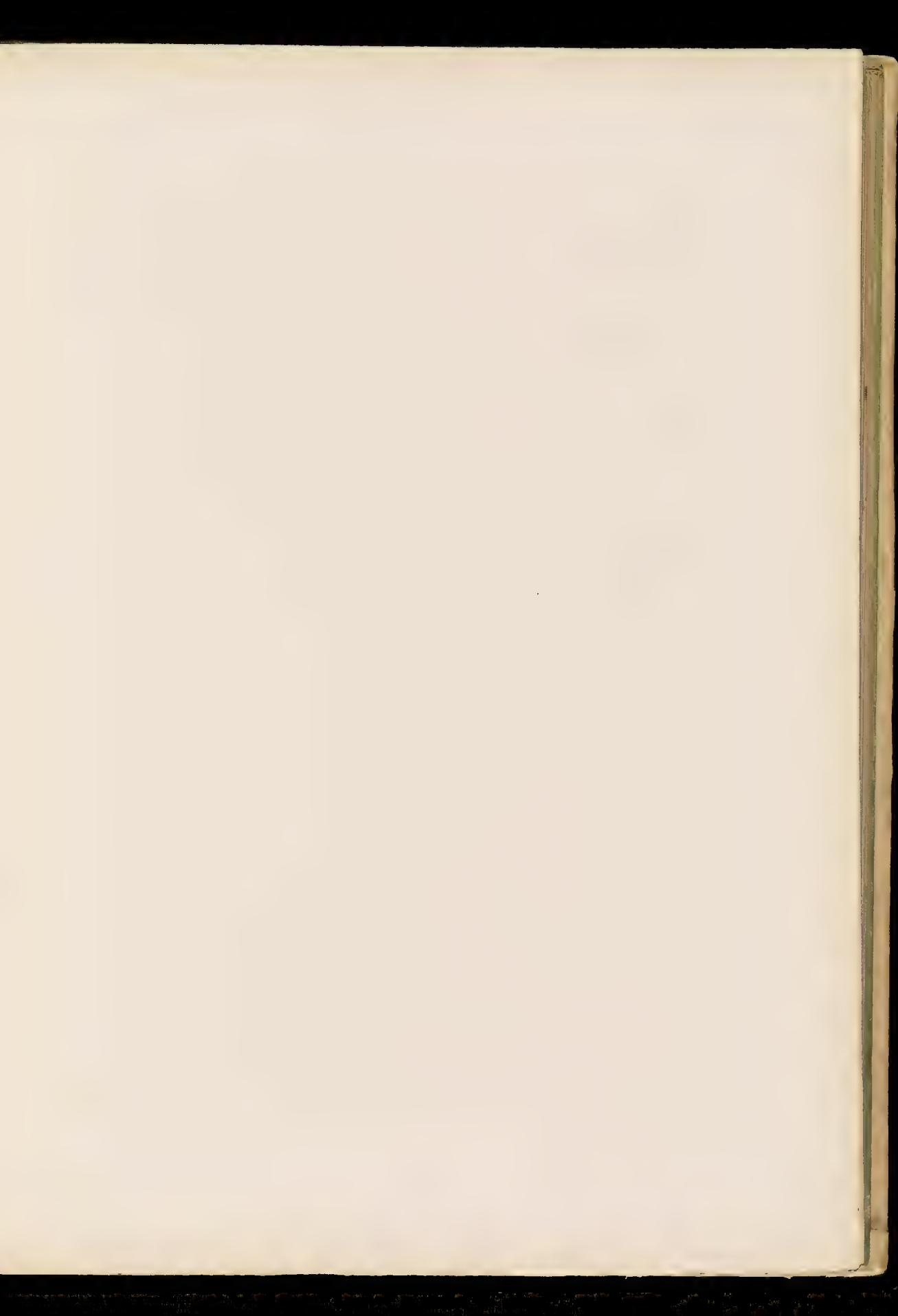
This Eustace was son of Humbert de Lexhy, Lord of Awans, and was related to the powerful family of Raes de Dammartin. He is also related to Humbier Corbeau, whose monument will be found further on, No. 29, A.D. 1298.



Lifranshoms de Hellehule, 1269.

HOGNOUL.

SIZE 105 INCHES by 52.



PATER — FILIA, 1271.

GHENT.



LIKE many others, this fine fragment was rescued from the bottom of a canal sluice, and is now mural in the cloister of the ruins of the Abbey of St. Bavo, Ghent.

The rude breaks in the canopy are where iron bars fastened this slab to contiguous stones in the bottom of the canal.

I need hardly say it is an artistic composition, executed by a master hand. The lines that remain of the heads and hands are all of stone, the surrounding parts having been cut down to let these lines stand up. I fancy that the sunk parts were filled up level with the lines by a white cement, which has long since fallen away. The lady's pet dog was represented by the same process. The bases of the columns are ornamented by devices, one of which is the fylfot.

In the arch above the head of the Pater, we have ANNO DNI · M · CC · LXXI · · S · NO · VALENTINI · OBIIT · ISTE · ·

The mantles are both lined with fur and secured by a cord across the breast. The gentleman's cap is of a simple form, with a band of peculiarly striking ornament.



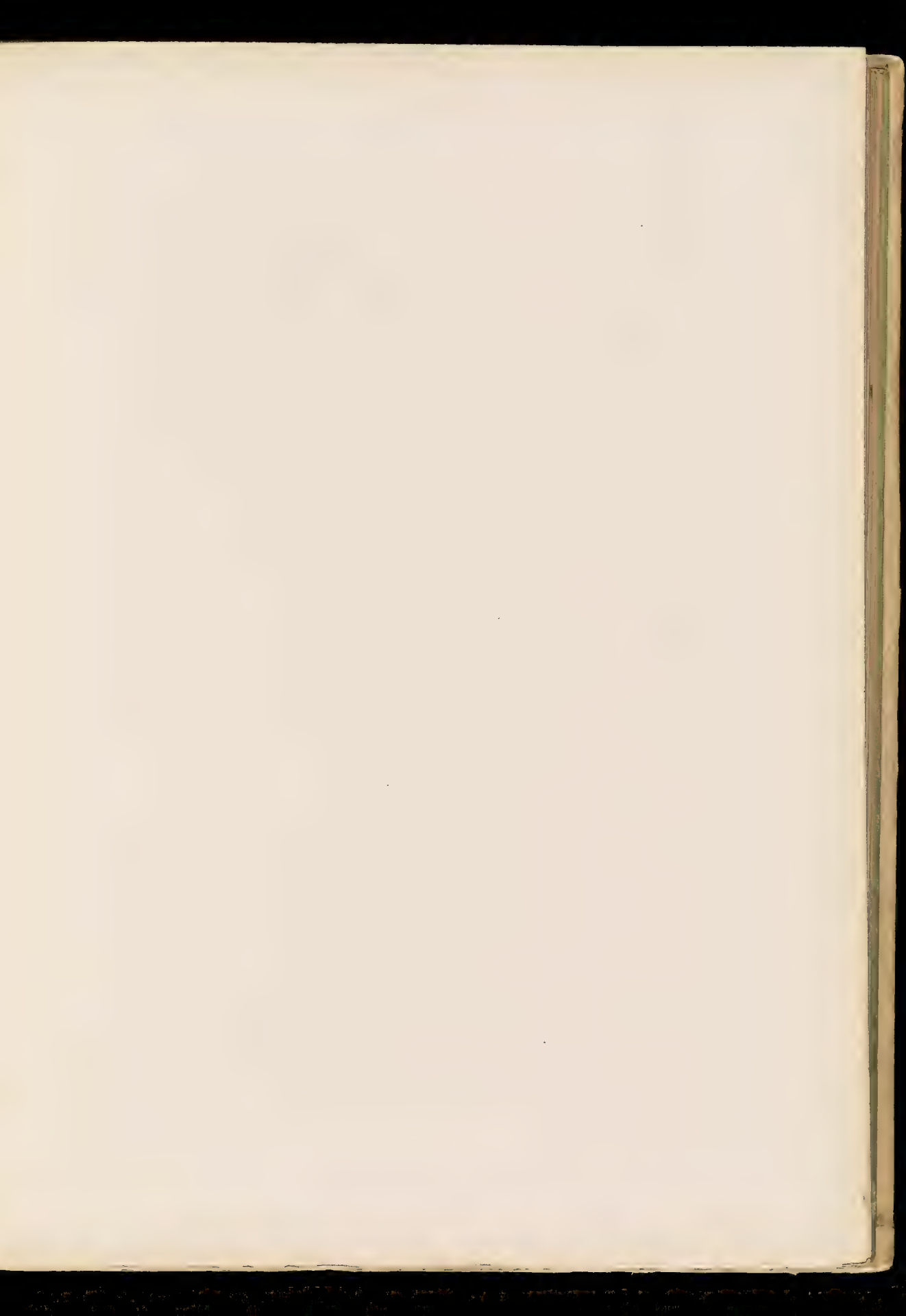
Pater.

Filia.

1271.

GHENT.

SIZE 112 INCHES by 54



FRATER WILLELMUS, 1272.

GHENT.



ERE is another of those rescued from the watery obscurity of a canal sluice. It shows where the iron bars were rivetted into its surface.

When I rubbed it, it was in the now almost unroofed refectory of St. Macarius, in Ghent.

Friar William is dressed in the simple costume of the Order of St. Francis, a rare and interesting illustration.

Francis, the son of an Italian merchant of Assisi, received, in 1216, the sanction of the Pope Innocent III. to establish an Order of men who should preach the gospel, and live by their own work or by alms, and be called humbly frater, and not pater or dominus like the Monks. Their costume was at first a loose-sleeved tunic of a grey colour with a black hood, which, after two centuries, was changed to a dark brown, such as they wear to-day; and the waist was encircled by a stout white cord with massive knots. "This cord symbolized the halter or bridle of a subdued beast, for such it pleased Francis to consider the body in its subjection to the spirit." -Jameson's *Legends of the Monastic Orders*, p. 242. The feet were bare—sometimes sandalled. They were best known as Greyfriars; also as Friars Minors, and as Cordeliers, from their conspicuous girdle. Here we see the hood or scapulary thrown back, and appearing as a collar. The girdle is forcibly engraved, and the feet naked.

The face, hands, and feet had been inlaid with some material that decayed away.

The clouds, out of which the incensing angels come, are rather boldly marked by wavy lines.

All that remains of the inscription is:—

MCC LXX SECONDO · IN · CRASTINO
ANIMARVM · OBIT · FRATER ·
WILLELMVS DE · MV · - · I · ORATE
P · EO ·

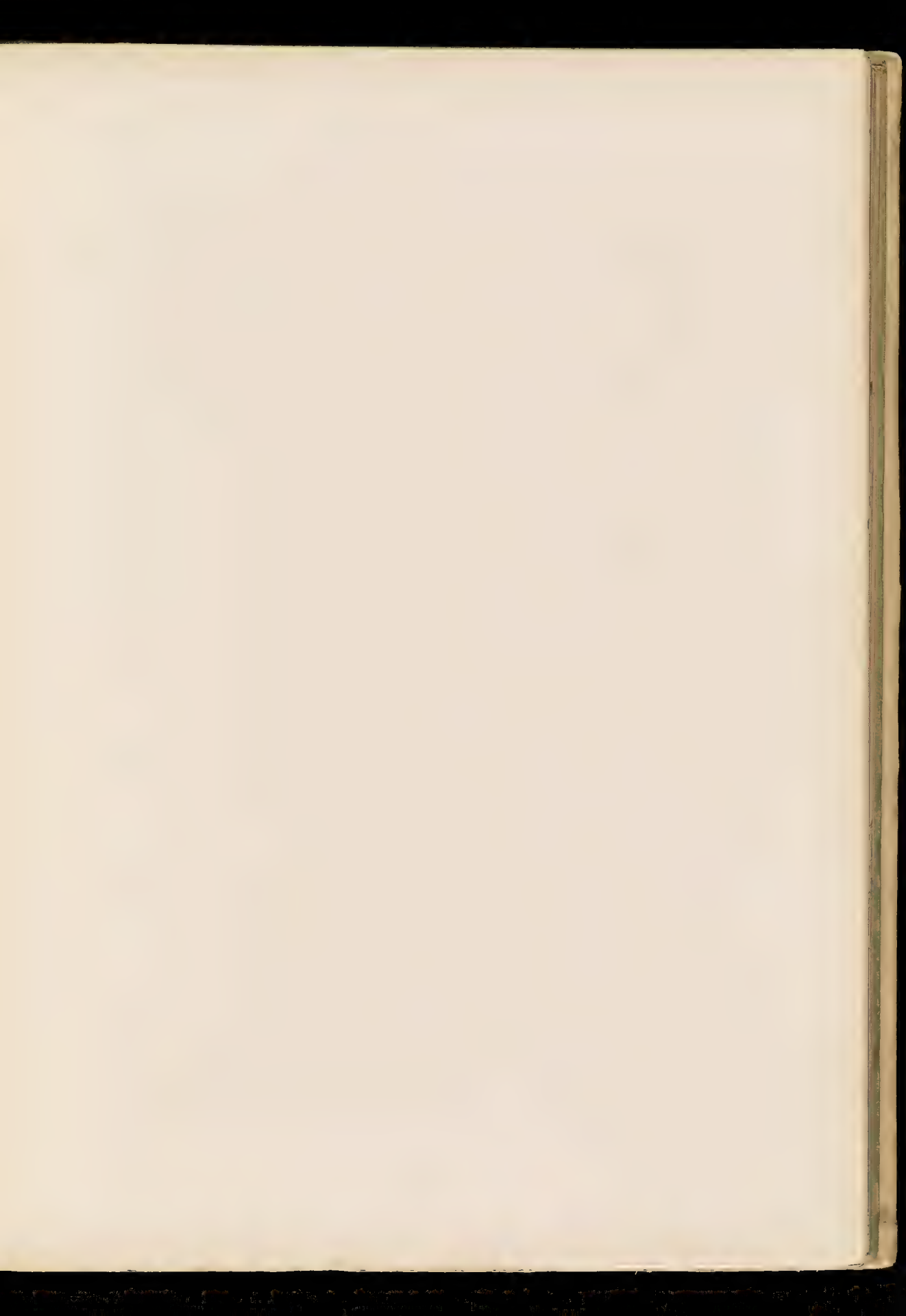
1272, on the morrow of All Souls, died Friar William de Mu—i. Pray for him.



Frater Wilhelmus, 1272.

GHENT.

SIZE 108 INCHES BY 40.



BROCARDUS DE CHARPIGNIE, C. 1270.

CYPRUS.



IN the year 1852 this monument, to a "Chevalier Français," was found at Larnaca, in the island of Cyprus, by Monsieur Edouard Delesert, who presented it to the Museum at the Hotel Cluny at Paris, where it now is in a mural position in the entrance court.

The stone is about eight inches thick. I take the date to be well on in the thirteenth century.

The Chevalier wears a hauberk of mail, and for his legs and feet, chausses of the same. On his head a coif-de-mail, over which is a chapel-de-fer.

The breast may be covered by a sleeveless surcoat, the skirts of which are hidden by the enormous shield; or it may be covered by a plastron-de-fer. Planché, in his dictionary, says this was "a breast-plate of iron, introduced in the twelfth century, to prevent the pressure of the hauberk upon the chest. It was sometimes worn under the gambeson, but more frequently between it and the hauberk. In a combat between Richard Cœur de Lion, then Count of Poitou, and a knight named Guillaume de Barre, they are said to have charged each other so furiously, that their lances pierced through their shields, hauberks, and gambesons, and were only prevented by their plastrons from transfixing their bodies."

Now, it is this statement that makes me hesitate to call the conspicuous breast-covering of Brocardus a plastron-de-fer: it is outside the hauberk, and not beneath, to relieve the breast of its pressure.

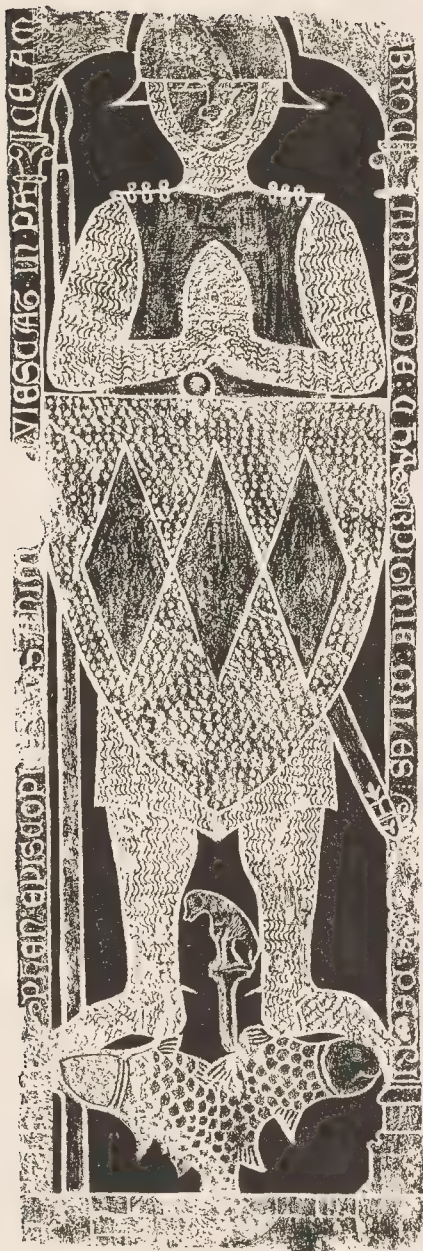
A lance and sword are his weapons of offence. Beneath his feet are two sturdy fish, and, perched on a little column between his legs, is a sorrowful dog.

The shield has three fusils in fess. The inscription, now imperfect, is engraved on the columns that support the trifoliated canopy.

BROCARDVS : DE : CHARPIGNIE : MILES
B . PETRI . PHEN :
EPISCOPI : CIVIS : ANIMA : REQVIESCAT :
IN : PACE . AM.

The top of the monument has been broken off, and so the end of the AMEN and also the beginning of the sentence HIC JACET are lost.

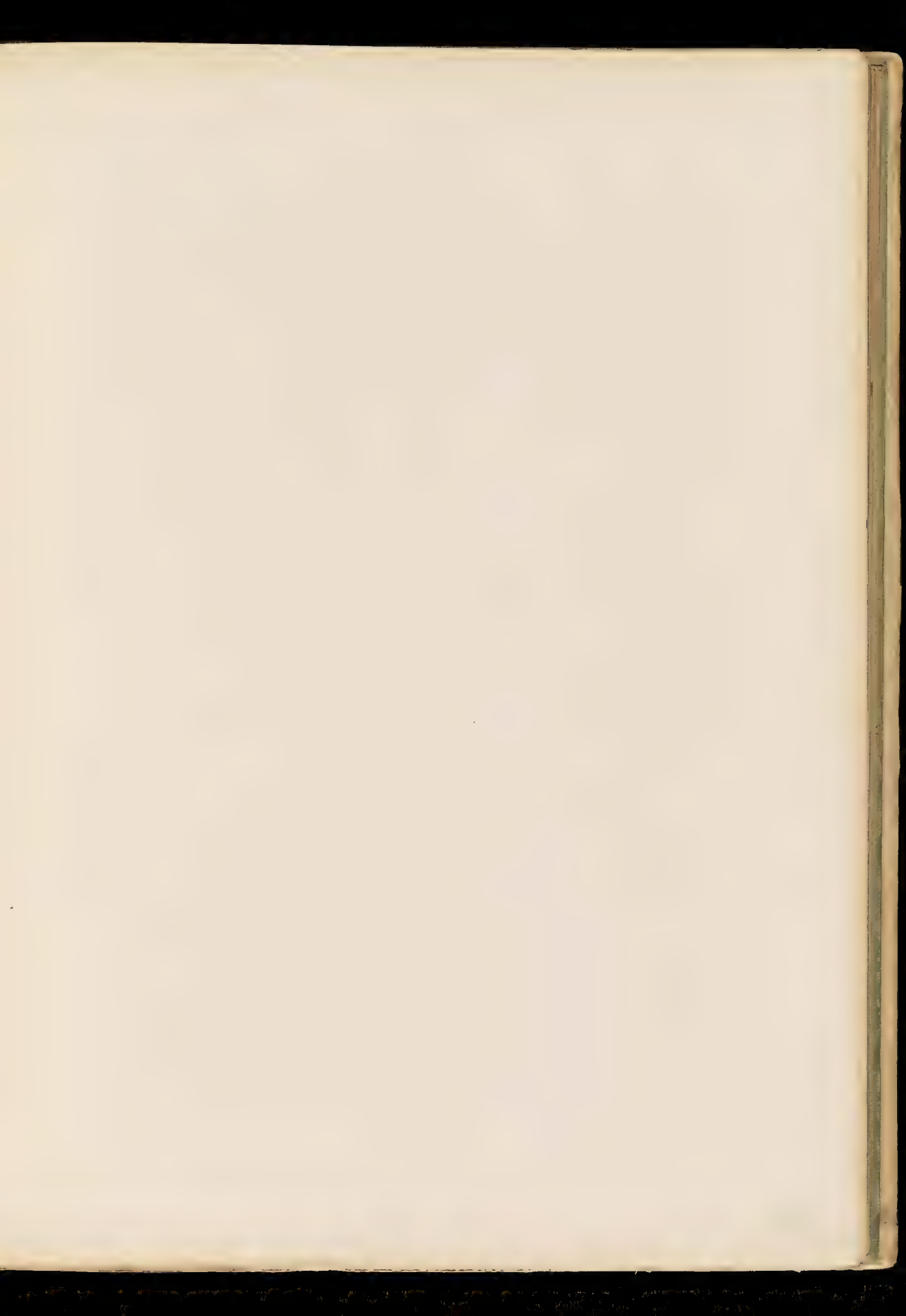
An observer of the tomb has said that PHEN is the end of the complete word Paphen. This has suggested the thought that this Brocardus may have been an officer in the household of, or a relation to, Peter, Bishop of Paphos.



Brocardus de Charpignie, c. 1270.

CYPRUS.

SIZE 84 INCHES by 27.5.



FRERE GERARS, 1273.

VILLERS-LE-TEMPLE.



WE have here the effigy of a Knight Templar in costume not usually associated with men of that knightly brotherhood. It is, therefore, specially interesting as an example of the undress uniform of that order of religious knighthood. Fairholt says, 2nd edition, p. 122, "The only undoubted effigy of a Knight Templar known to exist, was in 1730 in the church of St. Yved de Braine, near Soissons in France, and was that of Jean de Dreux, who was alive in 1275." He gives a picture of that effigy. So that the illustration here presented may be said to be the second undoubted representation of a Knight Templar. As Fairholt says, "those cross legged effigies called Templars are by no means proved to be Knights of the Order, including even those in the Temple Church, London."

There are three garments. An under coat or gown down to the ankles and opening freely in front; over this another coat, represented as being drawn up and tucked under the left arm or under the waist-cord; and over all, the white cloak fastened with a tasselled cord, and on its left shoulder a red cross. The Templar's white mantle symbolized purity, and the blood red cross reminded him of his oath to fight unto death for Christianity.

The face and hands are very much worn. From the left hand depends a rosary, in the right is a walking stick, from which it may be supposed he was an old man, who valued the support of a staff.

The inscription:—

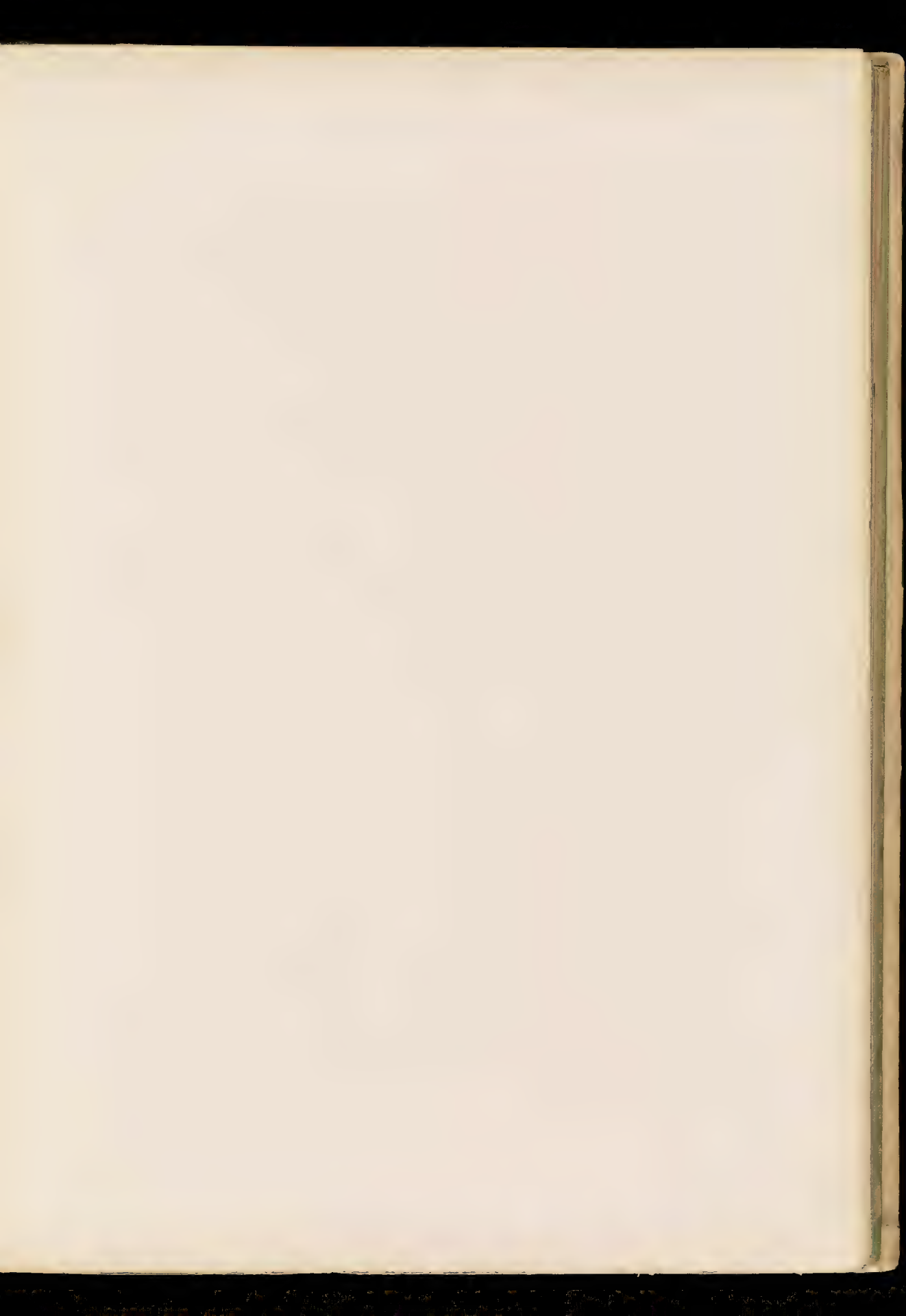
CHI : GIST : FRERES : GERARS : ... : CESTE : MAISON :
FONDA : PROIES : POR : SARME : SITREPASSA : EN : LAN :
DEL : INCARNATION : NOSTRE : SIGNOR : IHESV : CRIST :
MIL : CC : ET : LXXIII : LE : DERIEN : IOR : DE : FEVRIER.

Here reposes Brother Gerard , who founded this house. Pray for his soul. He died in the year of the incarnation of our Lord Jesus Christ 1273, on the last day of February.

This Gerard founded in his own castle the "commandery" at Villers, hence called Villers-le-Temple. The year of its foundation is not certain, but in a document dated 1265 he is called "Master Gerard del Temple," so it must have been founded in, or more probably before that year. In 1275 the Templars possessed eight manors in the district of Liège, which were held under the Commander of Villers-le-Temple, who was their Provincial Master; and thirty-seven years later, in 1312, all their estates were taken from them by the needy and avaricious Philip the Fair, King of France.

The story of the suppression of the Templars is a horrible one. It was the old story of Naboth with a vineyard re-enacted on a grand scale.

21



UNKNOWN, C. 1280.

CHALONS-SUR-MARNE.



WE have here a Priest and his brother and sister. As the inscription is gone, we cannot tell who is commemorated.

Part of the date remains, **GRACE · M CC.**, and we may take it to be late in the thirteenth century.

It is a fine fragment of a truly artistic work. The drapery is flowingly and richly disposed, and the drawing and arrangement of the brother and sister most clever.

As the monument is now mural, the figures seem to be standing on the backs of a lion and a horse, both erect on their four legs, but with their heads bent to the earth.

The horse on a monument is very peculiar.

There is nothing so pretty as the cap of the lady or so graceful as her robe in any of the illustrations in *Planché's Dictionary*.

The priest holds a chalice of good form, and is vested in a cassock or albe, over which is a chasuble of very pliable material, as all the early chasubles were. The stole is wanting. The maniple depends from the left wrist, as is usual.



Unknown, c. 1280.

CHALONS-SUR-MARNE.

SIZE 1206 INCHES by 42.



MEHUS DU CHASTELIER, C. 1280.

ROUEN.



HERE this monument was originally placed I cannot say. Now it is mural in the Musée Archeologique at Rouen.

'Tis a charming composition in its every detail. The costume is similar to that on the effigy of Berengaria, Queen of Richard Cœur de Lion, as represented by Stothard from her tomb in the Abbey of L'Espan near Mans.

Berengaria died early in the thirteenth century. The Queen wears a crown, but this lady wears a simple cap, while an angel brings her immortal crown from heaven. Her hair is in a net, probably of golden threads adorned with pearls. A mantle, lined with ermine, has floriated ornaments at the shoulders with ribbons attached to fasten it in front. This gown would be quite open at the breast were it not for the square fermail that closes it at the neck.

On such a brooch as this, in the fourteenth century, was found the following inscription:—

Je suis fermail pour garder sein,
Que nul villain n'y mette main.—See Fairholt's *Costume*.

The narrow girdle, after being secured by a buckle at the waist, falls down the front of the gown, and is ornamented with the same simple device as that on the girdle of Queen Berengaria, and the aulmoniere suspended from it has a somewhat more elegant form than the alms bag of the Queen. The foliated lines of beauty in the background are graceful attendants on a graceful woman, and the angels with censers and candles and a heavenly crown are appropriate to a good woman.

There is no date, but I take it to be well on in the thirteenth century. We have a similar head-dress on a slab at Chalons-sur-Marne, on which are two dates, 1263 and 1281.

The inscription is in French and in Latin, and is imperfect, but is here printed with suggested emendations.

+ CHI · GIST · MEHVS · DV · CHASTELIER ·
DIEX · IESVS · CRIST · LIPVIST · AIDIER ·

QVI · TVMYLVM · CERNIS · QVR · NON MORTALIA · SPERNIS
TALI · NAMQVE · DOMO · CLAVDITVR · OMNIS · HOMO

Here lies Mehus du Chastelier,
Lord Jesus Christ the powerful aid her.

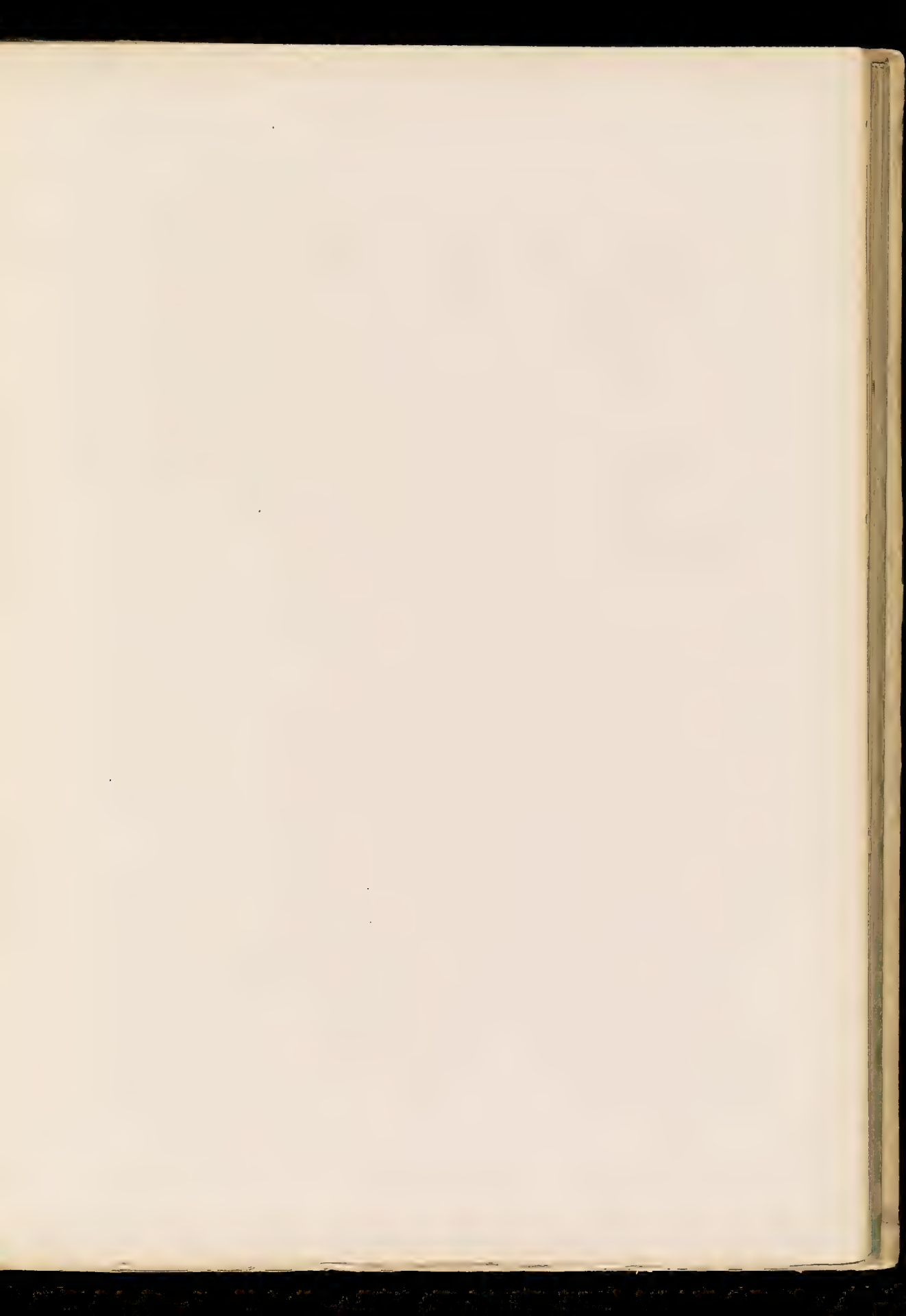
Why spurn'st thou not the world, who seest the tomb,
Since all must lie shut up in such a home.



Mehus du Chastelier, c. 1280.

ROUEN.

SIZE 79 INCHES BY 31-24.



JACOBUS, 1284.

HASTIERE.



LOOKING back to the illustration No. 14, Abbot Alardus, it will be seen I mentioned that parts of the Abbey Church of Hastière Lavaux had been pulled down and sold: this slab of Abbot Jacob was very likely then taken away. I found it in a farmyard close to the church, and the farmer told me it had covered a well for many years; now it is lying loose on the ground, out of the way of the carts, along the farmyard wall. Rain and gusty wind joined to hinder my rubbing, but, with a few stones for the wind and an umbrella for the rain, and with the fresh vigour of six o'clock in the morning, I accomplished the simple work.

The inscription:—

ANNO · DÑI · M · CC · LXXIIII · OCTAVO
M^o · IVNII · OBIIT · JACOB^o · ABBAS ·
H^o · CENOBII · ANIMA · EI^o · REQUIESCAT · I · P^o

In the year of our Lord 1284, on the 8th of the month of June, died Jacobus, Abbot of this Monastery. May his soul rest in peace.



Jacobus, 1284.

HASTIERE.

SIZE 72 INCHES by 29.

UNKNOWN, C. 1290.

CHALONS.



HE Cathedral of Chalons-sur-Marne has many slabs, of which this fragment of a monument to a wealthy civilian and his wife is one.

The gentleman has two coats or gowns, the under one of which has tight-fitting sleeves, and the over one has full short sleeves, rather gracefully covering the forearm.

The close-fitting cap and curled hair are characteristic of the thirteenth century.

The pose of the lady is graceful, and it is worth while studying the few bold lines by which the artist has represented her as standing with such firmness and grace.

The ornamentation of the trifoliated arches may have had a meaning. Over her head is a bending bough with graceful leaves; fit emblem of the woman who had promised to be bucksome, that is boughsome—obedient to her husband,—and over his head are leaves of the sturdy oak, emblem of the strength with which he would protect his gentle treasure.



Unknown c. 1290.

CHALONS.

SIZE 105 INCHES by 42

JOHANNES FILIUS JACOBI, 1290.

GHENT.



ARGE slabs are not frequently engraved with only a cross. This great stone was taken from the bottom of a canal sluice, and is now in the refectory of St. Macarius in Ghent. It is of red sandstone.

The inscription :—

ANNO · DNI · M · CC · LXXX · I · UIGILIA EYPHANIE ·
OBIIT · JOH'ES · FILI · JACOBI · DCI · LARIWE ·

In the year of our Lord 1290, on the Vigil of the Epiphany, died John, the son of James, called Lanriwen.



0 1 2 Ft

Johannes Filius Jacobi, 1290.

GHEENT.

SIZE 103 INCHES by 54.

JEHAN DE CHANTELOU, 1290.

EVREUX.



HIS monument is now carefully preserved in the Municipal Museum at Evreux. Originally it was in the church of Chanteloup, a church now suppressed.

I had to copy it on tracing paper, as the incised lines are filled with black mastic, thus making the surface smooth, and not to be copied by rubbing.

The slab is of a coarse texture and a whitish colour, on which the black lines show up with good effect.

The architecture of the canopy—trifoliated over the effigy—supported on pillars, the capitals of which have simple trefoil ornaments—the whole crowned by a series of very graceful three-leaved crockets, and a charming finial—is a good example of late thirteenth century art.

The rather rudely cut cross near the right arm has suggested the idea that the stone has been used as an altar.

The costume is that of a knight in banded ring mail, over which is a sleeveless cyclas ungirded, except by a sword-belt so loose that it could not sustain the sword were it not attached to the surcoat behind.

The uncovered head shows how men of his rank wore the hair long and curled at the sides and cropped across the forehead.

Men of the lowest rank had to wear short hair.

The inscription:—

+ CI · GIST · JEHEN · JADIS · SIRE · DE · CHANTELOU · CHEVALIER ·
QVI · TRSPASSA · EN · LEN · DE · GRACE · M · CC · LXXX · LE · DIMENCHE ·
DEVANT · LA · SEINT · MATHE · DEX · MERCI · LI · FACE · AMEN

Here rests John, formerly Lord of Chantelou, knight, who died in the year of grace 1290, the Sunday before St. Matthew's day.

May God grant him mercy. Amen.



2 Feet

Jehan de Chantelou, 1290.
EVREUX.

SIZE 88 INCHES by 39.

NENKINUS DE GOTHEIM, 1296.

GOTHEM.



On the floor of the nave of the very small church of St. Denis, in the little agricultural village of Gothem, in the district of Limbourg in Belgium, there are three large incised slabs, of which this is the earliest, A.D. 1296.

A remarkable point in the knight's armour is the diagonal pose of the ailettes, and their being in *front* of the shoulders. If any armorial bearings ever existed on these, or on the shield, they have been worn away.

Aillettes, *i.e.*, little wings, are said to have been first worn by French knights somewhere in the middle of the eleventh century, and were placed in front, and large enough to protect the arm-pits, as roundels did in a later age.

At the neck we get a glimpse of his hauberk of mail, which is otherwise completely hidden by a surcoat of the ample dimensions peculiar to the thirteenth century.

It has been said that the first appearance of the surcoat was at the time of the Crusades, when they were worn, probably of different colours to distinguish one knight from another; and also for the purpose of preserving the iron armour from being heated by the sun. Such a covering would also keep off rain, and prevent rust.

This surcoat has sleeves. The surcoat of the effigy of Brian, Lord Fitzalan, 1302, in Bedale Church, Yorkshire, has sleeves, which is probably the earliest example of this in England.

The mittens of mail are seen depending from the wrists, and are fingerless, with a separate covering for the thumbs. The waist girdle is hidden by the ample overlapping folds of the surcoat, and the broad sword belt with its buckle is as usual below the waist.

The canopy is trifoliated with crockets of a twig form: the first time I have met with this peculiarity.

The spurs have rowells of numerous points. The first appearance of rowell spurs on a brass in England is in 1325, on the monument of Sir John de Creke.

The head and neck are, I should think, defended by a cap and gorget of mail. The incisions to depict the armour here have been worn away.

The inscription:—

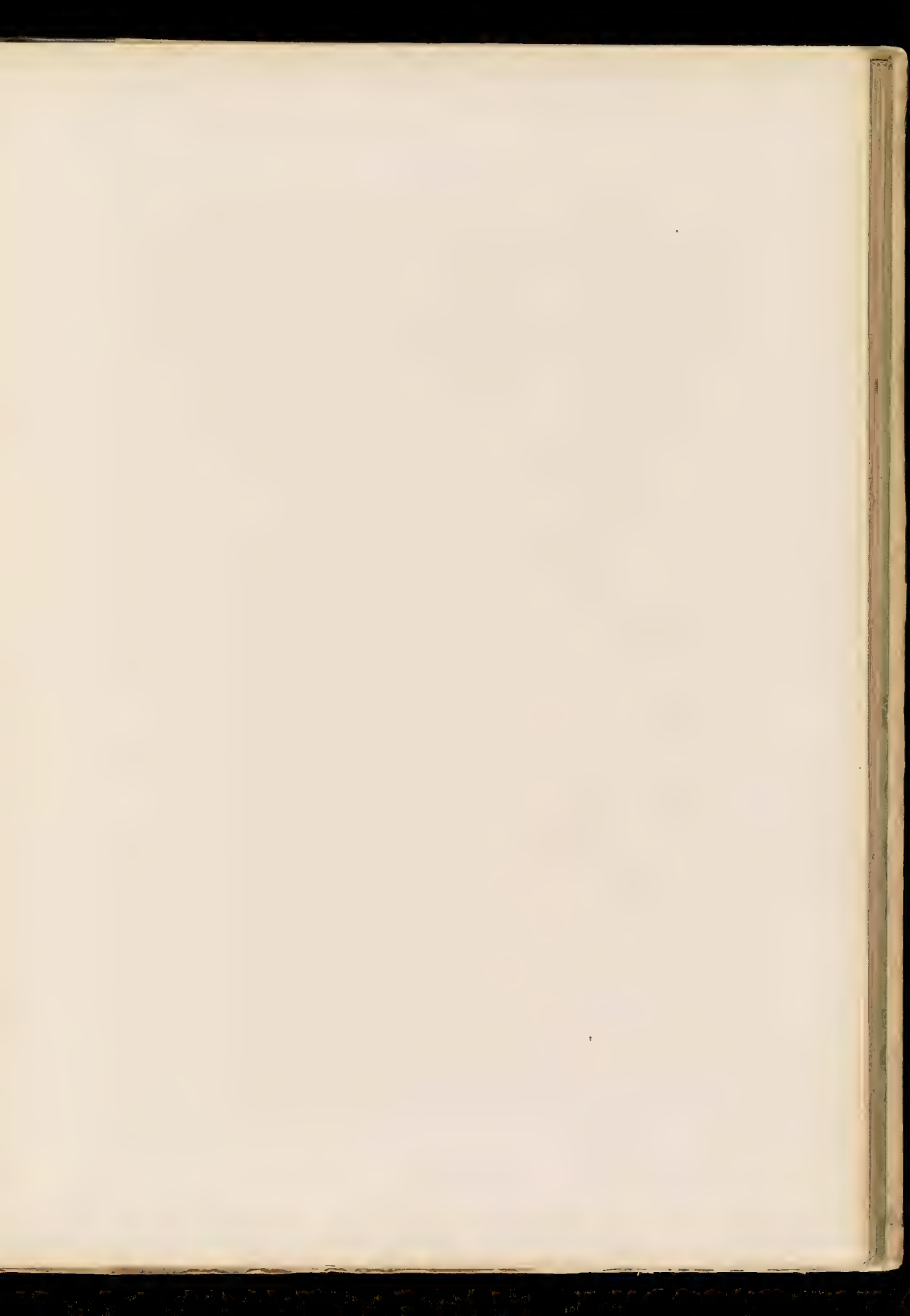
ANNO · DNI · M · CC · NONAGESIMO · SEXTO · XIII · KL · FEBRUARII ·
OBIIT · DOMIN⁹ · NENKINUS · DE · GOTHEIM · MILES · ANIMA ·
EIUS · PER · MIAM · DEI · REQUIESCAT · IN · PACE · AMEN ·

In the year of our Lord 1296, on the 13th, the Kalends of February, died Dominus Nenkinus de Gothem, Knight. May his soul, by the mercy of God, rest in peace. Amen.

KL⁹ = Kalendas.

MIAM = Misericordiam.

3



AGNES DE SAINT AMANT, 1296.

ROUEN.



HIS monument was originally in the Chapter-house of the Abbey of Bonport: it is now in the Archæological Museum at Rouen.

Decay has been at work on the upper part of the slab, but what remains is in good preservation, presenting a fine example of what engravers on stone could do 600 years ago.

There is no symbol of the soul, but angels may be supposed to be censing it as it passes to heaven.

The weepers at the sides are bishops with low mitres of that simple form that was worn by the earlier ecclesiastics, and is so much more pleasing to look at than the tall proud shapes of more modern days.

The background, diapered alternately with fleurs-de-lis and roses, gives much richness to the picture.

Two pet dogs are reposing at the lady's feet. If the artist has been true to nature she must have been a very tall woman.

Two angels, one on each side of her head, may be supposed to have ministered consolation to her in her dying moments.

The costume is simple, but charmingly graceful. The hood, from beneath which peep little ringlets, is most artistically arranged. The mantle has an ample collar and much plaiting at the shoulders. The tight-fitting sleeves of the gown have many ornamental buttons at the cuffs.

The inscription has been broken away along the top, but a restoration of it may be found in Gaignière's *Tombeaux des Eglises de Normandie*, ii. p. 133.

[Cy gist Madame Agnes de Saint] Amant, lame jadis Guillaume dît
beneait, laquelle trespasa lan de grace mil cc quatre vînz seze le samedi
dapres la thypphaïne, priez que lame dele soit en paradis. Amen.

Here rests Madame Agnes de Saint Amant, formerly wife of Guillaume called Beneait, who died in the year of grace 1296, the Saturday after the Epiphany. Pray that her soul may be in Paradise. Amen.

ABBAYE DE BON PORT
XIII^{ME} SIÈCLE



0 1 2

Agnes de Saint-Amant, 1296.

ROUEN.

SIZE 102 INCHES by 495.



HUMBIER CORBEARE, 1298.

AWANS.



ROKEN as this stone is, and partly hidden by the side-step of an altar, still what can be got by rubbing is a fine example of a knightly monument now in the church of Awans, a few miles from Liège

The complete inscription is:—

CHI · GIST · ME · SIRE · HUMBIER · CORBEARE · CHEVALIER · SIRE · DAWANS
KI · TRES · PASSAT · LE · PRVMIR · TVR · DE · RESALH · LAN · DE · GRASE ·
M · CC · IIII · VINS · ET · XVIII · DEV · LARME · DE · LI · AME ·

Le prumir jur de resalh, is to be translated the first day of June.

Humbier Corbeare or Corbeau, Lord of Awans, was grand-nephew to Eustace Lifranshoms de Hognoul, whose monument, A.D. 1269, is No. 16 in this book. He was also related to Antone de Loncin, No. 3, A.D. c. 1160. He had a relative and neighbour in William, Lord of Waroux, whom he disliked. In his village of Awans lived a beautiful and rich, but plebeian maiden, named Adoule. In Lord William's village of Waroux, an esquire named Hanneceaux de Waroux loved her, bore her away and married her. This roused the wrath of Humbier of Awans, as he had intended to marry the beautiful damsel to one of his own retainers. He demanded her return as his vassal. His demand was of course refused. He then sent word to Lord William of Waroux that he would come and destroy him and his, and he had better be ready; and thus began one of the most bloody family feuds of the days of chivalry. It lasted thirty-eight years. It began in 1297, and Humbier Corbeau, the originator of the war, whose monument is before us, was slain at the battle of Loncin, on the 1st of June, 1298; and not till 15th May, 1335, was this most tragic love story closed by a treaty of peace.

The figure of the knight is well drawn, and his complete suit of mail is engraved by an able hand. The coif or cap of mail is secured to the hood of mail by an ornamented band. The ailettes and shield are emblazoned, vair. The quilted and padded hacketon is seen at his cuffs, from which depend his mittens. The spurs are single-pointed, and his feet repose on two little dogs. The crockets of the canopy are like those we have seen at Gotham, A.D. 1296, No. 27. It is just possible that the birds in the spandrils of the canopy may have reference to his name, Corbeau.

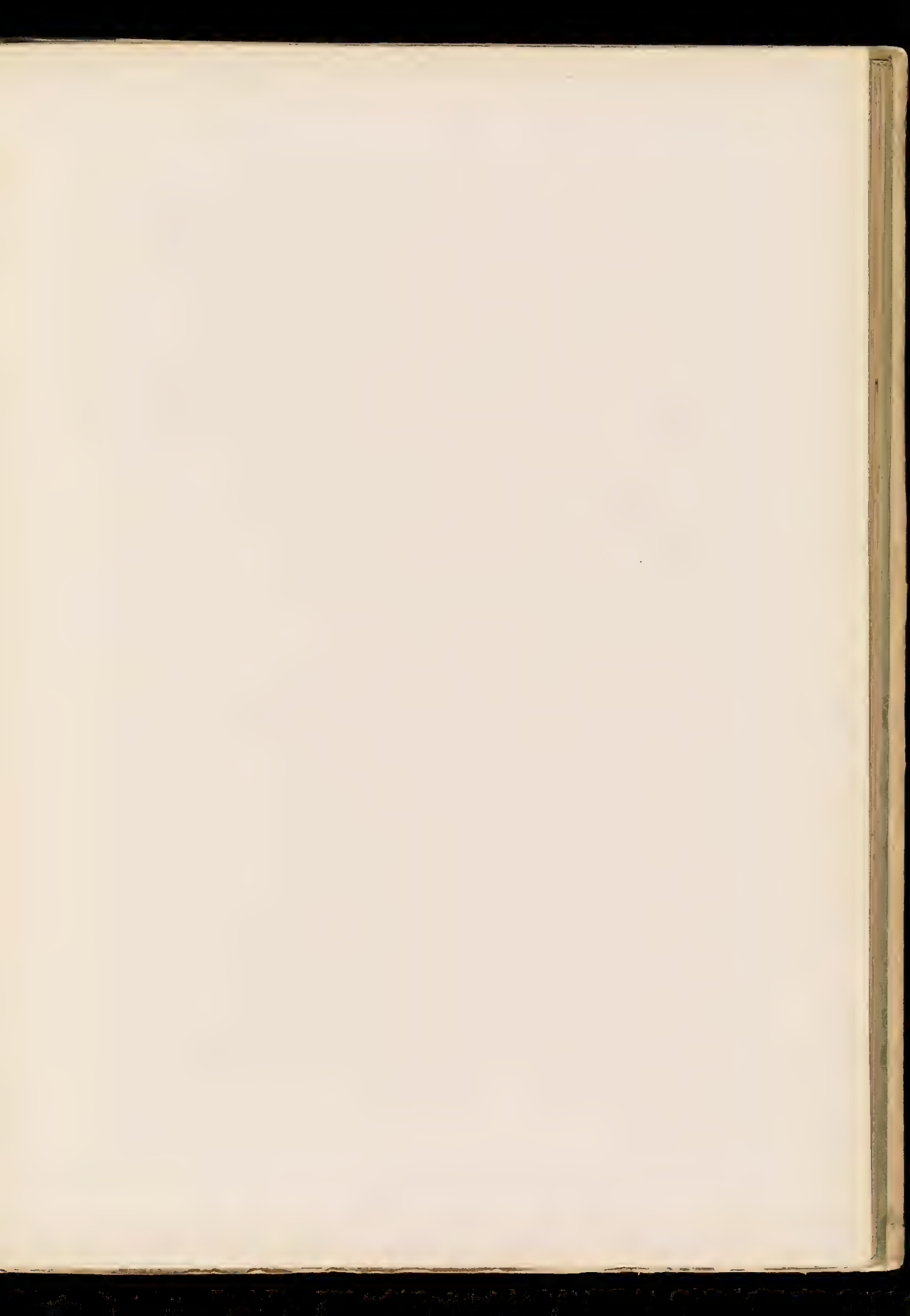
The right hand of God, as well as the face and hands of the knight, were in white marble.



Humbiere Corbeare, 1298.

AWANS.

SIZE 116 INCHES by 44.



EKPERTUS DRAUCHPEOH, 1300.

RATISBON.



INCISED slabs do not seem to be numerous in Germany. Those in low relief are more plentiful.

This simple memorial is in the Museum of Antiquities near the Cathedral of Ratisbon. The building now used as a Museum was formerly the church of St. Ulrich. I do not know where this slab was originally placed.

Inscription :—

+ ANNO · DNI · M · CCC · IN · FESTO · BEATI ·
VDALRICI · OBIT · DOMINVS · EKPERTVS · DRAUCHPEOH

The Festival of St. Ulric is 4th July.

The style of this monument might well be copied in these modern days. It would not be costly. Its disadvantage would be in its not giving examples of our costumes.



0 1 2

Elpertus Drauchpech, 1300.

RATISBON.

SIZE 80.5 INCHES by 34.

113

AN ABBOT, C. 1300.

GHENT.



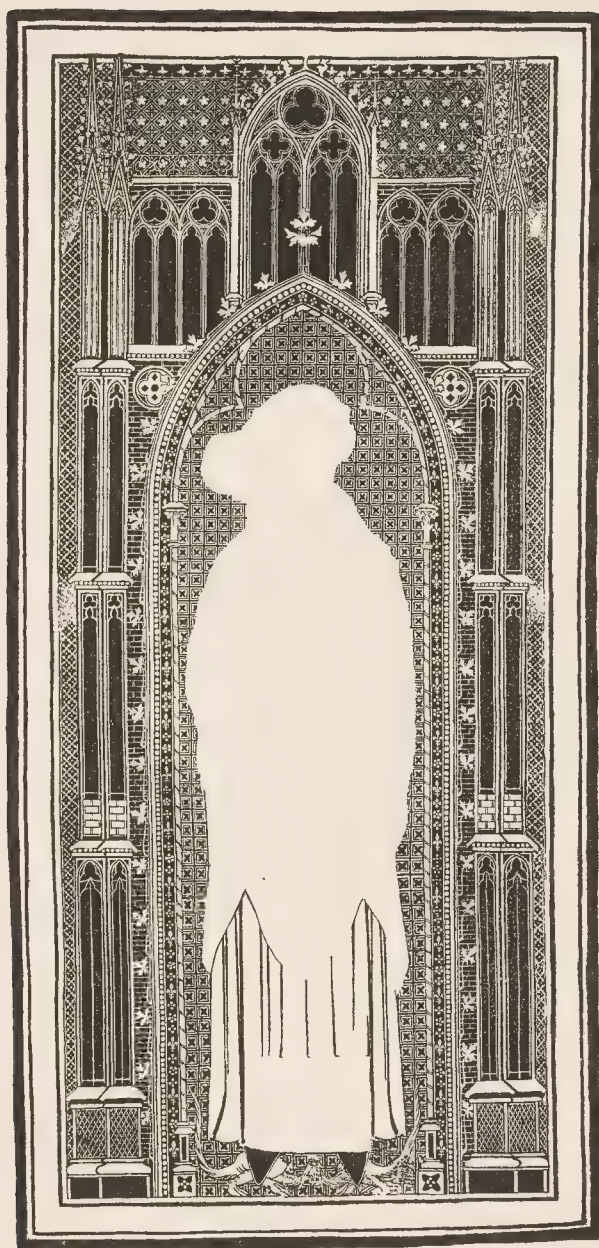
THIS fine example of Decorated work is engraved on a blue stone of a slaty texture, and the wonder is it has been so well preserved; the surface in many places is flaking off, and although under cover in the cloister of the ruined Abbey of St. Bavo, it is exposed to all atmospheric changes, and since I rubbed it in 1885 there have been several frosty winters, so that now it would be impossible to get so good a rubbing as this.

It is probable that the figure of the Abbot was in brass, but the lines representing the folds of the albe are of stone, and the surface that has been cut lower to let these lines stand up was, I think, filled with some material, probably of alabaster or white mastich. I don't know for what purpose the lines of stone should have been left, except to enamel the lower surface up to their level, certainly not to insert slips of brass.

Probably a brass fillet with an inscription was round the border.

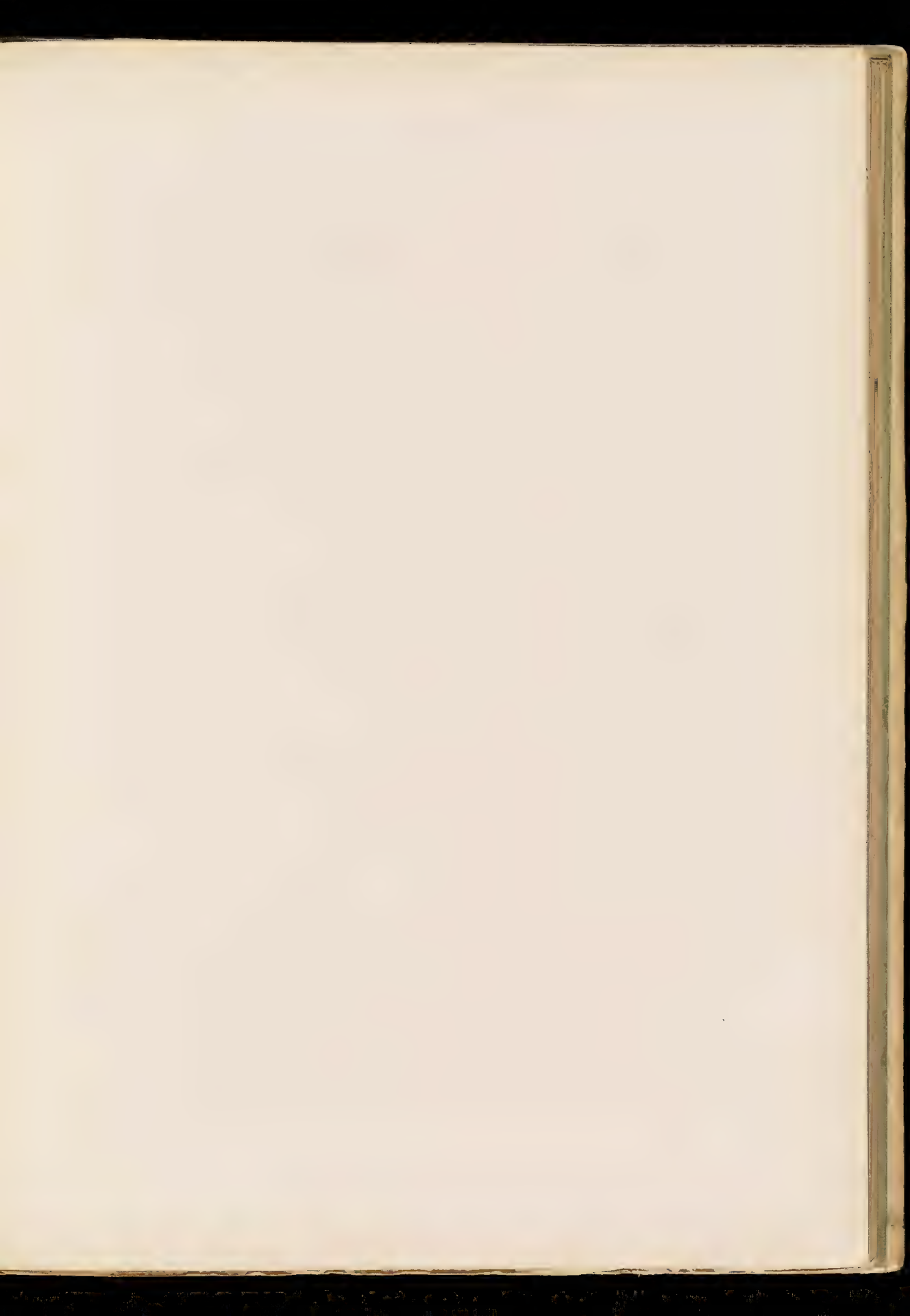
The slab is now against the wall in the cloister of the ancient Abbey of St. Bavo, now called Chateau des Espagnols, Ghent, and may represent one of the abbots.

The architecture is of the Decorated period, and great richness is the happy result of the combination of very simple forms—crosses, circles, and graceful foliage. The general aspect is that of a brass with a diapered background.



An Abbot, c. 1300.
GHENT.

SIZE 118 INCHES by 57.



SIX CHILDREN, C. 1300.

GHENT.



HAT a pall of sadness falls on the heart of a parent when death has hushed the childish voice. What a life-long sorrow in the hearts of the parents who buried six, and placed over them this simple memorial with the simple record, "Here lie Oliver's children."

My sympathy cannot touch their hearts, but the record of their bereavement touches mine.

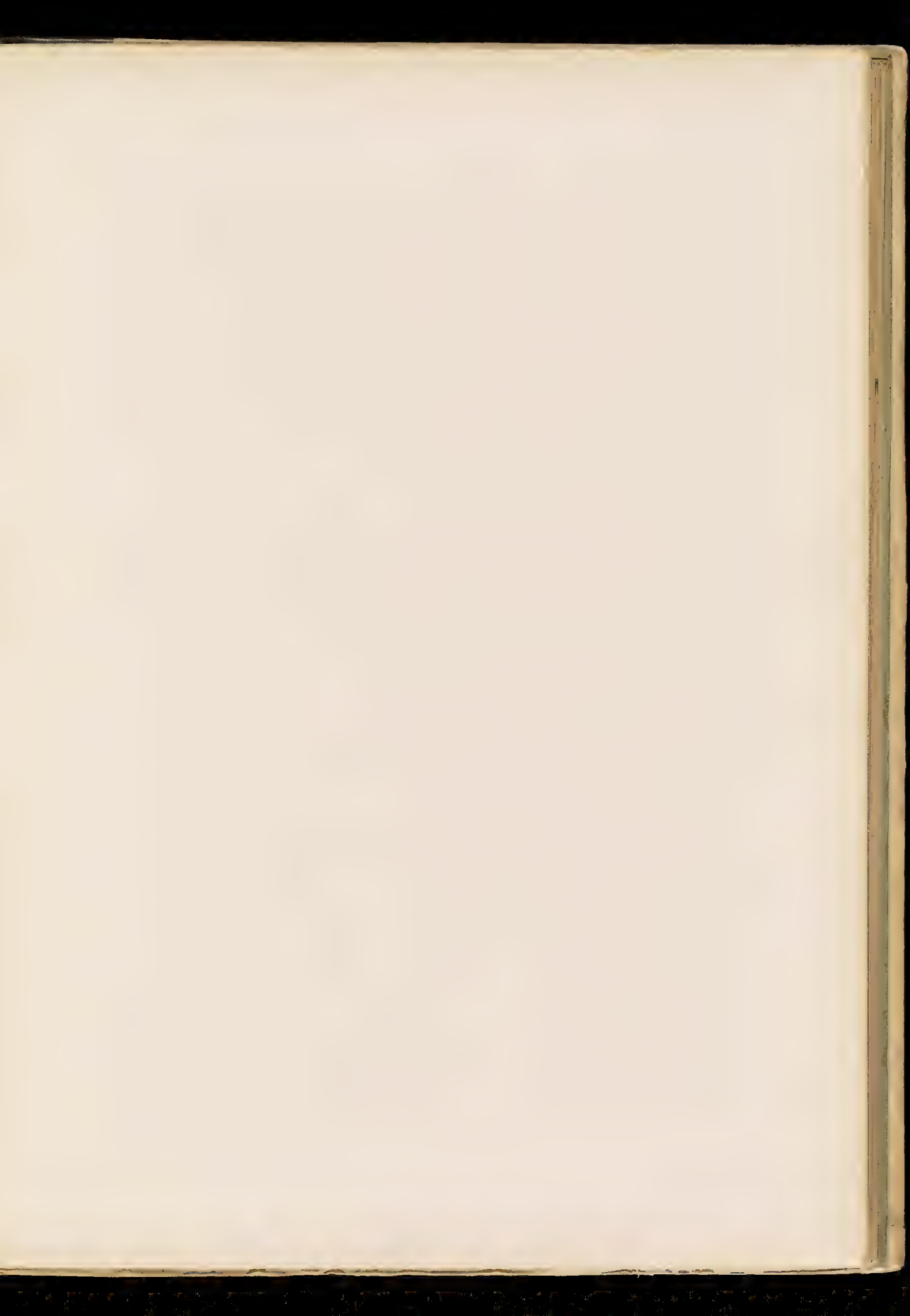
This fragment is in the refectory of St. Macarius in Ghent, and was rescued from a canal sluice.



Six Children, c. 1300.

Ghent.

SIZE 55 INCHES by 35.



ARNULDUS DE GOTHEN, 1307.

GOTHEN.



LOOKING at this we see a general resemblance to the slab already described from Gothem, and cannot but feel they are by the same engraver.

The architecture here is more complete, and therefore more satisfactory to look at. The crockets are more graceful and spray-like. Here again the ailettes are in front of the shoulders, and are charged with a rose, as is also the shield, which is not pointed at the base, but round and broad.

The costume is very similar to the knight of Gothem, already noticed. Here there are no spurs, and no covering for the head, and so we see the hair cut straight across the forehead, and long and curled at the sides. This fashion was usual with men for at least a hundred years.—Planchè's *Cyclopedia*, p. 241. It seems to have begun in the reign of Henry III., 1216, or earlier. This king's effigy has it; and the brass of Robt. de Setvaus, 1306, presents us with a fine example of this fashion in the hair.

The surcoat is cut low on the breast, exposing the hauberk, which seems to have a collar.

The right hand of God issues from the clouds with blessing.

The slab is fractured diagonally.

The inscription:—

· · ANNO · DNĪ · M · CC · VII · XVI · KALĒDAS
IVNII · IN · DIE · BĪ · VITI · MRĪS · OBIIT ·
ARNVLDVS · DCS · NENKINVS · ARMIGER · DE
GOTHEHĒ · ANIMA · EIVS · REQUIESCAT · IN · PACE · AM ·

In the year of our Lord 1307, on the 17th Kalends of June, on the day of the blessed Martyr Vitus, died Arnuldus called Nenkinus, Esquire, of Gothem. May his soul rest in peace.

NOTE.—The day of St. Vitus is the 15th of June or the 17th Kalends of July.



Arnoldus de Gothem, 1307

GOTHEN.

SIZE 101 INCHES by 36.

LAMBIERS D'ABEE ET GETRUS, 1312.

ABÉE.



LACED on the floor of the chancel of the very small and now unused chapel of Abée, this very fine monument is still in its original position.

The chapel, the interior of which is decaying,—solitary by the roadside,—about ten miles from Huy in Belgium, in a picturesque hill country, where the undulating fields were smiling upon the farmer with promises of harvest.

The faces, the hands, and the two hands of God, are all of white marble, the slab itself being of a hard grey limestone. The knight's face was more broken than the lady's, but neither of them past repair.

The marble hands are lost from both effigies. The indent for the lady's hands is, strangely, a little out of perpendicular.

The costume of the knight presents a good example of the origin of the phrases "a coat of arms" and "a shield of arms."

The shield is semée de lys, differenced by a label of five points. On the ailettes the label is of three points. This is an example of the fact that the number of points by which a man might differentiate himself was not determined by a fixed heraldic law in 1312.

The surcoat is also semée de lys, with a label, seemingly of five points, which are almost completely hidden by the hands,

The label is of the earlier form; namely, a thin fillet completely crossing the shield from dexter to sinister, with points depending from it, each point the same thickness throughout its length, and broader than the fillet.

"Modern labels are generally coupéd at both extremities, and their points are distorted into a species of dove-tailing."—Boutell.

I don't know of a finer example of knightly caparison than this picture gives us. At his cuffs we see the ribbed texture of his quilted habergeon. Over this is the hauberk of mail, with its fingerless gloves thrown off his hands while he prays. The long heraldic surcoat is without sleeves, and falls gracefully to the ankles. His head is protected by a cap of mail, to which is attached a collar or aventaille, which could be drawn up to protect his face.

The lady's costume is gracefully simple; a hood with wimple covering the throat. She died first, and is represented as in the sleep of death.

We may see the tight-fitting sleeves of an under garment, over this a gown with loose sleeves, and outside all a fur-lined mantle, held up under her left arm, and falling in graceful lines.

Inscription :—

* CHI · GIST · MESIRES · LAMBIERS · SIRES · DABEIES · IADIS · CHEWALIERIS · KI · TREPAS ·
SAT · EN · LAN · DEGRASE · M · CCC · ET · XII · LANUIT · DELLE · SAINT · THOMAS · +
ESI · GIST · MADAME · GETRUS · SA · FEME · KI · TRES · PASSA · EN · LAN · DE · GRASE ·
M · CCC · ET · X · LE · MERKEDI · APRES · LA · MOIEN · DAWRI · PROIES · POR · LES · AME *

Here rests Messire Lambert, Lord of Abée, formerly chevallier, who died in the year of grace 1312, on the night of St. Thomas. + Here rests Madame Gertrude his wife, who died in the year of grace 1310, the Wednesday after the middle of April. Pray for their souls.



Lambiers d'Abbe et Getrus, 1312.

ABEE.

SIZE 124 INCHES by 84.

OLAWS DE EIKIBY, 1316.

GOTLAND.



THE island of Gotland in the Baltic, was of greater commercial importance for about 500 years previous to 1361, than any locality in the north of Europe. Its chief town, Wisby, still surrounded by its ancient walls, was as important in the north as Venice in the south. The island is about seventy miles long by twenty-five wide, and contains ninety-three churches, still in use, built between A.D. 1032 and 1361. Their architecture has many interesting local peculiarities, which have been ably explained by Major Alfred Heales, F.S.A., in his book on the *Churches of Gotland*.

The facsimile here presented is of a slab on the chancel floor of the church of Eikiby. The bold and well-formed letters of the inscription is an evidence of the existence of a good stone engraver in this locality in the year 1316. I think he was a native of Scandinavia, whose artistic education had been influenced by representations he had seen of the much entwined sacred serpent of the ages of heathenism so frequently engraved on stones in northern lands.

I think there can be no doubt but he intended to remind us of the Crucifixion by the three small crosses at the top, of which the central one is the tallest; and by the *seven* heart-shaped forms developed out of the arms of the cross and filled with flowers he may have wished to remind us of the garden of delights the heart of the Christian enjoys in clinging to the cross.

It is to be noticed that the forms the floriations take within the hearts at the sides, although similar are different, and may be intended to point to the varied experiences of different Christian hearts: and of the large heart at the top it may be said it is at unity within, filled with a trinity of flowers. It has gotten the victory, and finds repose in saying, holy, holy, holy, Lord God Almighty.

By the interlacing of the lines at the crossing of the arms of the cross, is formed the suvastica or fylfot, which we know is not exclusively a Christian symbol.

The inscription:—

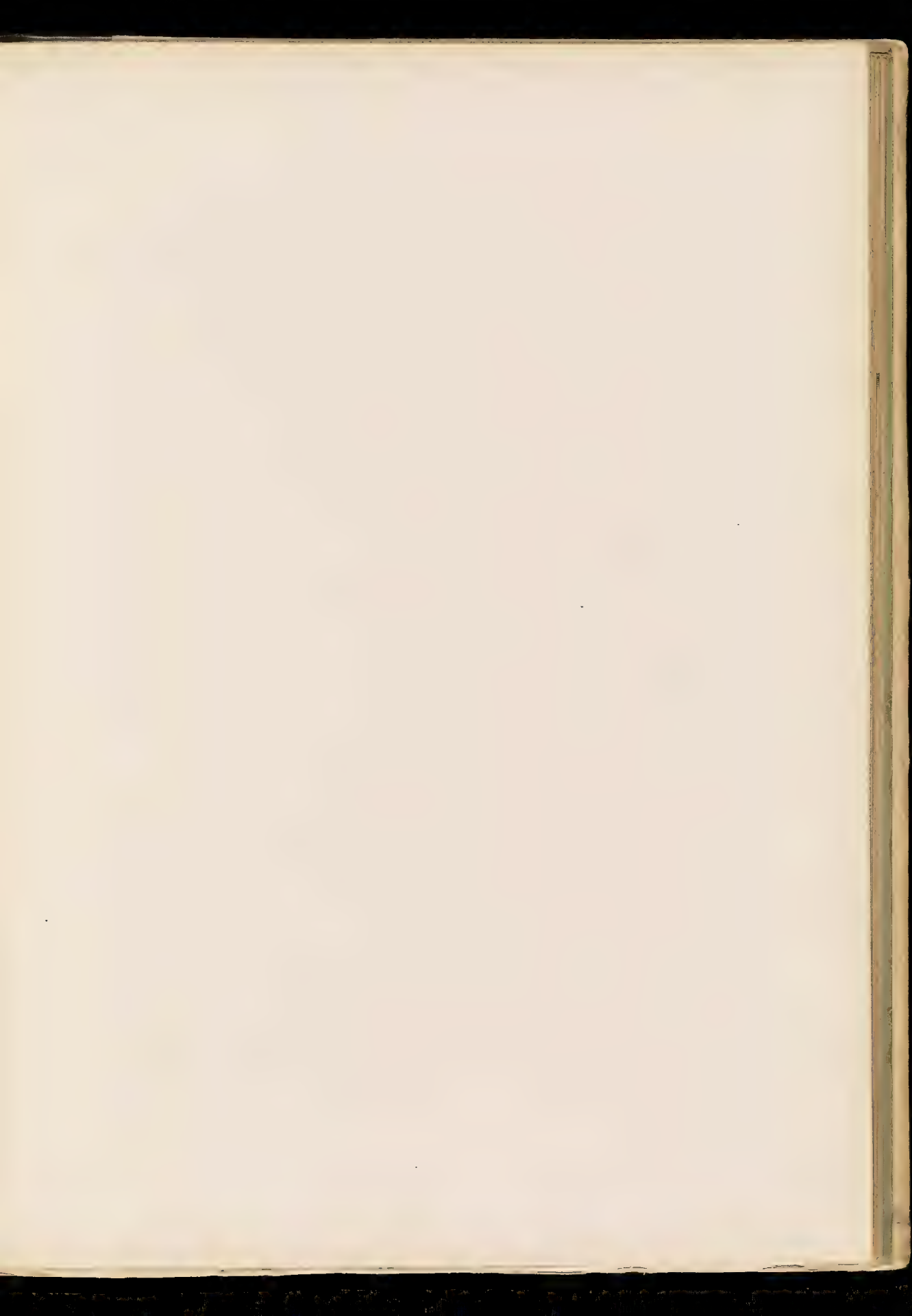
+ ANNO DOMINI : M · CCCC · XVI : KL^o : APRILIS : OBIIT :
OLAWS : DE : EIKIBY CUIVS : AIA : REQ^oESCAT : I : PACE +



Olavs de Eikiby, 1316.

GOTLAND.

SIZE 94 INCHES by 48.



MARIE GUERANDE DE MONDIDIER, 1317.

EVREUX.



FORMERLY in the cloister of the Abbey of Bonport, this monument is now preserved against a wall in the Museum of Evreux in Normandy.

It is a happy composition. The rich architectural side-shafts have tabernacles, in which are the figures of a funeral procession. There are two bishops, each chanting the service from his book. Then two figures, one bearing a processional cross and the other an asperger. The four other figures are hooded, with heads bent in mourning.

The angels with their censers are graceful, and the soul of the deceased in the tympanum of the arch, standing on the joined hands of two kneeling figures, who are neither saints nor angels, is evidently a female soul with long hair.

The background, diapered of fleurs-de-lis and roses, greatly brightens the aspect of the picture.

The costume of the lady is only peculiar in the pointed hood, the veil of which falls behind the neck. The mantle is lined with fur.

The inscription has lost a few words, which are, however, quoted in full from Gaignière's *Tombeaux des Eglises de Normandie*, by Mons. L. T. Corde in his book of *Sketches of the Pierres Tombales du Département de l'Eure*. Both these gentlemen make the mistake of reading the name Guerlande instead of Guerande.

CHI GIST DAME · DE · BONNE · MEMOIRE · MARIE · GVERANDE · DE MÖDIDIER ·
FAME · JADIS · SIRE · PIERR · DEHANGEST · ACHE vallier Bailly de Rouen · QVI ·
TRESPASSA · EN · LAN · DE · GRACE · M · CCC · XVII · LE · DISWITISME ·
JOVR · DAVRIL · PRIES · DIEV · QVIL · AIT · MCHI · DELAME · DELI · AMEN.

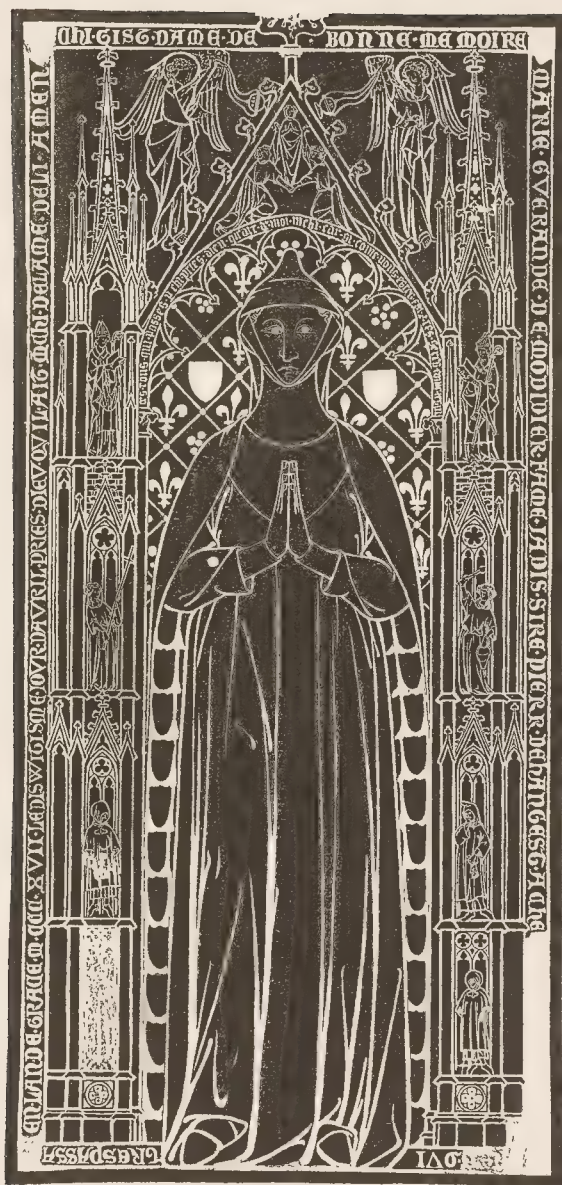
Diswitisme = Dix-huitième.

On the arch above the head the following verse is engraved in letters called minuscules gothiques :—

Ces tous qui passes pchi
Pries dieu que ait de moi mchi
Car si come vous estes fui
Et tes seres come je sui

pchi = parchi = par ici.
mchi = merchi = merci, and tes — tels.

All ye who pass by here
Pray that God may have mercy on me,
For as you are so was I,
And as I am so will you be.



Marie de Mondidier, 1317.

EVREUX.

SIZE 100 INCHES by 47.

RAES DE GREIS, 1318.

BRUSSELS.



LACED in a gloomy position against a wall on the ground floor in the Port de Hal Museum at Brussels, this monument is now preserved. It was originally at the Abbey de Villers in Brabant.

The lines by which the folds of the surcoat are represented and also the bars on the ailettes and on the shield, are of stone, *i.e.*, these lines are raised by cutting away the neighbouring parts of the stone, which sunk parts were filled up with either white marble or cement or plates of enamelled metal. The custom of blazoning the surcoat as well as the ailettes and shield is here exemplified. Barry of six—but the tinctures are lost.

The same bearing is on a small shield at the dexter top corner, and half-way down the dexter side a similar shield, differenced by a label of five points, interrupts the inscription. The same bearing is on a shield at the dexter bottom corner, with the addition of a bend. The shields on the other side are indistinct.

The inscription is in uncial letters of great beauty, and is, unfortunately, not perfect.

CHI : GIST : RAES : DE : GREIS : CHLRS : S GNR : DE : BIERC : KI : FU : NES DELA :
ILH : ALA : OUTE : MEIR : EN : ACRE : ET : PORTA : LE : STANDAR : A : WARONK : AVEK : LE :
DUC : JEHAN : ET : TREPASSA : EN : LAN : DE : GRASCHE : M : CCC : XVIII : LE : VIGILE :
SAINT : THOMAS : PIIS : POR : SARME : ET : POR : SON : BOIN : SIGNOVR : LE : DVC : JEHAN .

Here rests Raes de Greis, Chevalier, Lord of Bierc, who.....went beyond the sea to Acre, and bore the standard at Waronk with the Duke Jehan, and died in the year of grace 1318, on the Eve of St. Thomas. Pray for his soul and for his good lord the Duke Jehan.

He went to Acre, no doubt, as a Crusader, and may have been at the final siege in 1291, when the Moslems made a ruin of the city, and but a few Christians escaped to Cyprus.

The battle of Voeringen, or as it is spelled in the inscription Waronk, was fought on 5th June, 1288, when Duke John of Brabant was victorious over Henry, Count of Luxembourg. Of this Duke John I., called the victorious, it is said, "C'était l'un des Princes de son tems les plus magnifiques, les plus diserts, les plus braves, et les plus adroits dans le maniemant des armes."—*L'Art de Vérifier les Dates*, vol. xiv. p. 98.

On the occasion of the marriage of Henry, Count de Bar, there was a tournament, and Duke John being passionately fond of military exercises, entered the lists against Pierre de Beaufremont, who wounded him so that he died the next night, 4th May, 1294.

The duke's standard bearer, Raes de Greis, did not die till twenty-four years after, in 1318, but he had such a kindly remembrance of his brave leader that on his tomb he requests prayers for his good master, the Duke John.



Rues de Greis, 1318.

BRUSSELS.

SIZE 123 INCHES by 61.

YSTASSES DOYSSEN, 1324.

GEMEPPE.



HIS pretty little monument was copied in the church of Gemeppe in Belgium, by Monsieur Fernand Lohest, who kindly sent me the rubbing.

Monuments to children are not frequently met with, although they must have been often laid down.

This is a very charming witness to the tenderness and sorrow of a parent for the loss of, probably, an only son.

The inscription tells us all I have been able to learn of the family—

CHI · GIST · YSTASSES · FIS · MON · SANGNOUR · JEHAN · DOYSSEN ·
CHEUALIER · SANGNEUR · DE · GEMEPPE · KI · TREPASSAT · EN · LAN ·
DEGRASCE · M · CCC · ET · XXIII · LE · SEZIME · IOUR · DE · MOIS · DAoust

Here reposes Ystasses, son of Monseigneur Jehan Doyssen, Knight, Lord of Gemeppe, who died in the year of grace 1324, on the 16th day of the month of August.



Vstasses Doyssen, 1324.

GEMEPPE.

SIZE 56 INCHES by 27.

BIRGER PETERSON AND WIFE, 1328.

UPSALA.



HE sun had set, and the gloom of night filled the Cathedral of Upsala, when by the light of candles I rubbed this fine monument on the floor of a side chapel.

It commemorates Birger Peterson Brahe and Ingiburg his wife, and their seven children.

It is a fine example of the stone engraver's art, and in design and execution may fairly compete with similar works in brass. It may be said to have every characteristic of a Flemish brass, except the diapered background.

The "weepers" at the sides are the children of the deceased. Three boys by the father, four girls by the mother. A name was engraved over the head of each child, and though now almost illegible, are known to have been—boys: 1, Petrus; 2, Benedictus; 3, Israel, figure defaced. Girls: 1, Ingridis; 2, Margareta; 3, Katharina; 4, Birghitta.

Of these children Birghitta was the most famous. She was born in 1302, and married when fourteen. She lived a holy life, was esteemed a prophetess, founded the Cloister of Vadstena, died at Rome in 1373, was canonized in 1391 by Boniface IX., and is the famed Saint Briget of Sweden, whose day is 9th October.

The lady Ingiburg here commemorated was daughter of Sigrid the Fair, and Bengt, brother of Birger Jarl, the founder of Stockholm, and whose son became King of Sweden. The secret marriage of Bengt with Sigrid, a damsel of no pedigree, roused the wrath of his proud brother Birger Jarl, who, to express his scorn of the unequal union, sent to his brother a robe, one half of which was of costly cloth of gold, and the other of coarse woollen material. Bengt then had the coarse half embroidered with gold, pearls, and gems, and made it richer and far more valuable than the cloth of gold half, and returned it to the haughty Birger, "to remind him that beauty and virtue are of greater value than noble birth." At this the jarl was enraged, and sent a scornful message that he would pay his brother a visit.

Bengt was absent when the angry jarl arrived, but the fair Sigrid received him with such sweetness and dignity, that he forgot his wrath, and told his brother, when he came in, that if he had not married her he might have done it himself.

The shield is rounded at the base, and not pointed like a French or Belgian. The device upon it is two eagles' wings, the bearing of the Brahe family. One wing is gone, but we can only be glad so much of this fine work remains to us.

The inscription begins at his feet -

+ HIC JACET NOB . S . DOMINVS . BIRGIRVS . PETRI
FILIVS . LEGIFER . VPLANDI PRO NOBIS . +
ET . EIVS . VXOR . DOMINA . INGIBVRGIS . CVM . FILIIS .
EORVM . QVORVM . ANIME . REQVIESCANT . IN PACE . +

Here lies the noble Lord Birger Peterson. Pray for us. And his wife the Lady Ingiburg with their children. May their souls rest in peace.

Peterson is Latanized by Petri Filius, but why his family name of Brahe is omitted would be hard to say. Ingeburg died in 1314; her husband in 1328.



Birger Petersen and Wife, 1328.

UPSALA.

SIZE 113 INCHES by 66.

RENIER DE MALEVE, C. 1330.

BRUSSELS.



HIS fine monument was originally in the abbey church of Villers in Brabant, and appears to be a creation of the artist who gave us so fine an example of his skill in the slab of Raes de Greis, A.D. 1318, in the same church. It is now mural at the Port de Hal Musée, Brussels.

The inscription seems to have been in a fillet, probably of brass, on the arch of the canopy; and the tympanum above has the indent of a brass, or marble seated figure, either of God with the soul in His arms, or of a Saint.

Haines at p. x. vol 1, speaks of this slab as an exemplification of the very close "connection between the incised slab and the monumental brass," and boldly says the hollowed out parts in the figure were "inlaid with thin plates of copper enamelled."

I hope he is right, and till we can prove the contrary we must rest content with this happy idea of the combination of the enameller and the stone engraver. And Mr. Haines may be correct when he says the "artists of the incised slabs and monumental brasses were often identical."

He says this "canopy is quite unrivalled." He evidently had not seen that of Raes de Greis, which is less florid, but equally artistic. I believe the sunk parts in the architecture of both these canopies were filled with a white or other coloured cement, presenting a bright contrast to the more gloomy stone.

In the graceful ornaments of the border we have examples of the transition of vegetable into animal life: better illustrations of this than any I have ever seen on a lantern slide of a speculative lecturer. The living oak twig transmutes into an ornithological creature, having the head of an unknown quadruped.

The shield, barry of six and a bend, has the same bearing as one of the shields on the monument to Raes de Greis. They may have been nearly related.



Relier de Malebe, c. 1330.

BRUSSELS.

SIZE 1215 INCHES BY 545.

EUDELIN CHAUBRANT ET SA FILLES, 1338.

CHALONS-SUR-MARNE.



have here a very fine example of the stone engraver's art, commemorating a mother and her two daughters.

The Cathedral of Chalons-sur-Marne is rich in slabs: its floor is almost paved with fragments. The position of this monument is mural on the outside of the wall or screen enclosing the high altar.

From the costumes it would appear that Marguerite, the daughter on the dexter side, belonged to a religious order: her head-dress and her book hanging from her girdle suggests this. The mother, in the middle, and the other daughter, are costumed in the fashionable head-dress and robes of that age. The religious has no ornamental buttons at her wrists—the others have many. She has no mantle—the others have mantles lined with fur, and rings on their fingers, which the religious has not. The canopy is an architectural design of much merit, the tympanum of each arch being pierced with rich tracery as beautiful as in any window.

Above, we have God and attendant angels, all as if resting on the clouds of heaven. His arms uphold a sheet, in which are the three souls of the deceased. This is an unusual arrangement; and an angel holds, ready for them, three crowns of immortality, while two other angels attend with censers.

Beneath, we see a coffin in a church, covered by a funeral pall richly emblazoned with lions and spread eagles, alternately. At the head and feet are tall candles, and in the middle a cross. To the right and left are six priests chanting the burial office.

The inscription gives us three dates, 1313, 1328, and 1338. We will begin with the mother's at the spring of the arch on the dexter side, although she died at the second date.

ICI GIST · DAME · EVDELIN · FAME · RANSIN · DE · CHAUBRANT ·
QVI · TRESPASSA · LAN · DE · GRACE · M · CCC · ET · XXVIII · LE
MESCREDI · APRES · LA · NOSTRE · DAME · EN · MI · AVOVST · +
ICI · GIST · IEHENETE · FILLE · RANSIN · DE · CHAUBRANT · FEME ·
ROBERT · DE · AVERGINI · QVI · TRESPASSA · LAN · DE · GRACE
M · CCC · ET · XIII · LE · DIMAGE · DEVANT · QVARESME · PRENA · T
ICI · GIST · MARGVERITE · IADIS · FILLE · RANSIN · DE · CHAUBRANT ·
QVI · TRESPASSA · LAN · M · CCC · XXXVIII · LA · VIGILLE · S · GREGOIRE ·
PRIEZ · POVR · LI

NOTE.—The name is written Chanbrant once and Chaubrant twice.

The mother died on the Wednesday after Lady-day in August, *i.e.*, after the Assumption of the B. V. M.; Jehenete died on the Sunday before Lent; and Marguerite on the Vigil of St. Gregory, but which of the Saints of that name is not mentioned.



Euclidean de Chaubrant et filles, 1338.

CHALONS-SUR-MARNE.

SIZE 126 INCHES by 64.

JAKEMINS DOXNEN, 1344.

BRUSSELS.



HE Port de Hal Museum in Brussels contains many valuable and beautiful things of great antiquarian interest. Among them are several monumental brasses and slabs. This is one of the slabs, but where it was placed originally I do not know.

The triple-arched canopy is like a peculiar class of dejected human beings, it has no visible means of support. Its arches with their pendants are supported by trefoiled capitals that rest upon nothing. So we may no longer say *ex nihilo nihil fit*.

The inscription is evidently meant to apply only to the central figure, the father, who died first,—of his widow and of the priest his son the executors forgot to have their names, &c., recorded on the blank spaces above them.

CHI · GIST · JAKEMINS · DOXNEN · BORIOIS ·
DEHUY · KI · TRESPASSAT · LAN · DE ·
GRASCE · M · CCC · XLIIII · XVIII · IORS ·
ELMOIS · DE · FENAS · PROIES · POVR · LI ·

BORIOIS is probably for Bourgeois.

ELMOIS · DE · FENAS — In the month of June, or hay season.

"FENASSE = Un de noms vulgaires du Sainfoin."

Here rests Jacquemin Doxnen, burgess of Huy, who died in the year of grace 1344, on the 18th day of the month of June. Pray for him.

The faces and hands and chalice, and also the right hand of God issuing from a cloud over the head of each figure, were of white marble, now lost. The priest's chasuble is ornamented with that mysterious symbol the fylfot, or swastica, which the late Professor Stephens says was a runic monogram for Thor, and was also used by some Christians as a monogram for Christ.



0 1 2

Jakemins Dorehen, 1344.

BRUSSELS.

SIZE 97 INCHES by 46 5.

MARGUERITE DE CHASTELUILAIN, 1351.

EPERNAY.



FOR very good reasons, I have no doubt, the train from Reims to Meux halted for an hour and more at Epernay, so I walked into the town, visited the principal church, and against the south wall of the nave was delighted to discover this fine slab, looking as fresh as if it had just left the artist's studio.

I had to return to the train and go on to Meux, where I knew a slab existed, but my journey there was in vain, as the church was under repair, and the slab could not be got at. Disappointed at Meux, I returned at once to Epernay, and during the evening vainly sought an interview with the curé to ask permission to rub. Early next morning I succeeded: he most courteously came to the church with me, and ordered ladders for my use.

As soon as I began to rub, I found that the surface of the monument was not as perfect as it looked. The fresh appearance had been accomplished by painting the incised lines and sunk parts a dull red, and the raised parts, that were broken, of a stone colour, in slight contrast to the red. I soon discovered many fragmentary lines, especially in the tympanum of the arch above the head of the figure.

The whole composition is as delicate and artistic as if engraved on brass. The ivy leaf diapering is delightfully graceful.

The shields are of brass, and are raised above the surface about a quarter of an inch.

The lions are politely, if not heraldically, made to turn their faces towards the lady. This arrangement I have noticed on other foreign monuments.

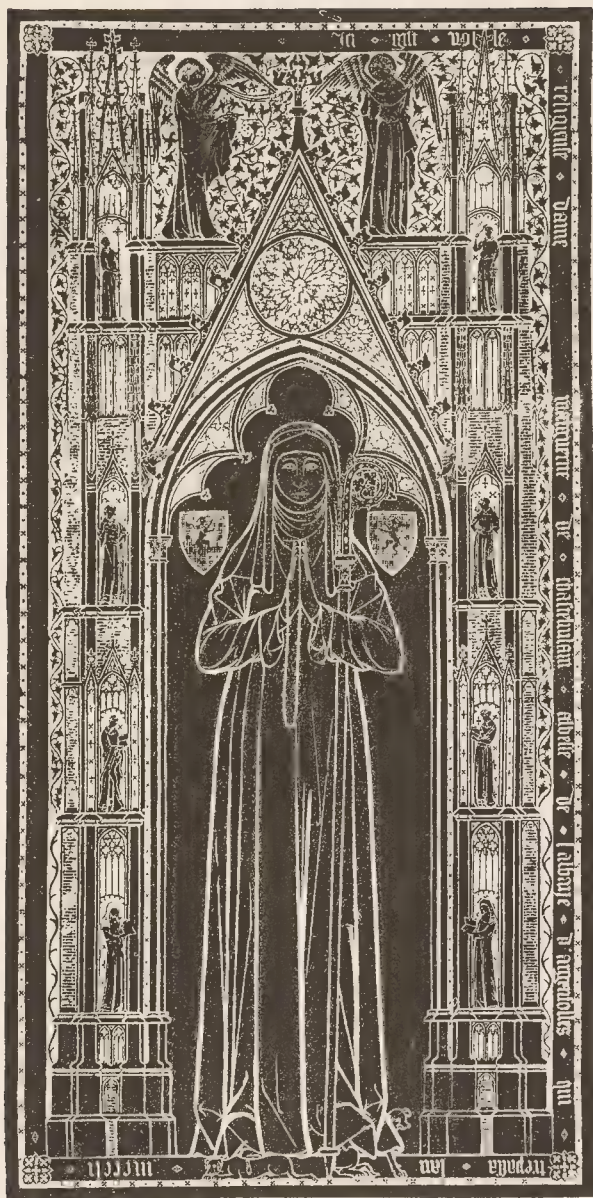
As on the slab of Marie Guerande de Mondidier at Evreux (No. 36), A.D. 1317, so here the weepers are not saints, and two figures on that monument are repeated here. That at the top of the dexter side bears a processional cross, and that at the sinister top bears an asperger and a vase of holy water.

The eight figures are probably intended to represent the more prominent persons of a funeral procession.

The inscription tells us all I know of this abbess—

Ecce · gist · noble · religieuse · dame · Marguerite · de · Chasteluilain, ·
Abbesse · de · l'abbaye · d'argensolles · qui · trepassa · lan · m cccij ·

I am not certain of the name, whether it be Chasteluilain or Chasteluinlain. I think it is more likely to be as reproduced in the inscription here, and also as it is at the heading of this note.



Marguerite de Chastelain, 1351.

EPERNAY.

SIZE 113 INCHES by 54.

GERARDUS DE GOTHEN AND WIFE, 1358.

GOTHEN.



WE have two dates on this stone, 1358 and 1403. The knight Gerardus de Gothem died first, and he is represented as having his eyes closed in death, while the eyes of his widow are open. She must have had a long widowhood, as she did not die till 1403, forty-five years after her husband.

The expectation was she would die in 1300 and something, but she survived till the next century. This is evident by the space left for her date, and by the clumsiness of the added figures.

The inscription begins beneath his feet.

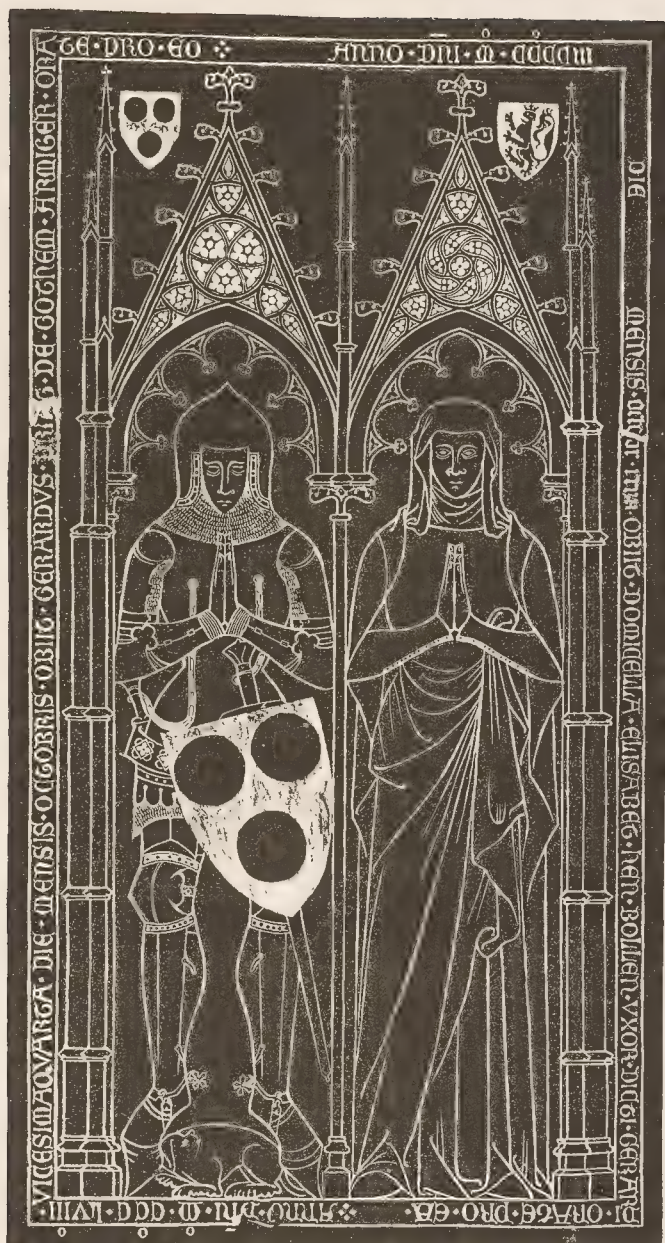
• ANNO • Dñi • M • CCCC • LVIII • VICESIMAQVARTA • DIE • MENSIS
OCTOBRIS • OBIIT • GERARDVS • PRIOR • DE • GOTHEN • ARMIGER •
ORATE • PRO • EO • ANNO • Dñi • M • CCCC • III • DIE • MENSIS •
OCTOBR • XXIII • OBIIT • DOMICELLA • ELISABET • HEN • BOLLEN •
VXOR • DICTI • GERARDI • ORATE • PRO • EA •

NOTE.—The artist first engraved EO and then changed the O into A.

Hitherto the knights presented to us have been completely clad in mail covered by a surcoat. Here is an illustration of the change that was arrived at in the second half of the fourteenth century. The loose surcoat is gone, and the hauberk of mail is covered by a garment without sleeves, laced tightly to the body at the sides, having the edge of its shirt cut into a pattern. This garment is known as a jupon. On it the armorial bearings of the knight were sometimes embroidered. This was his "Coat of Arms." It is known that beneath this jupon, and over the breast of the hauberk, a metal plate was occasionally worn.

Plates of metal or epaulières protect the shoulders. The plates of the rerebras are fastened over and partly cover the short sleeve of the hauberk. Coudieres guard the elbows, and vambraces completely encircle the forearms. Cuissards of metal cover the thighs; genuillieres protect the knees; jambes of plate are fastened to the legs by buckles, and laminated sollerets incase the feet. Holes are cut in the breast of the jupon, through which chains pass and are fixed to the breast-plate beneath the jupon, one chain being attached to the misericorde, and the other to the sword. A metal bascinet covers the head, to which the mail covering for the neck or camail is fastened by a cord, passing through loops along the cheeks of the bascinet.

The lady's costume needs no particular mention. She wears a wimple and hood, which have been frequently said to be the badge of a widow, but as nuns were similarly dressed, this cannot be completely true.



Gerardus de Gothem and wife, 1358.

GOTHEN.

SIZE 110 INCHES by 58.

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GILE DE PEGORARE, 1377.

REIMS.



ON the north side of the high altar, in its original position in the pavement, this monument is preserved in the Cathedral of Reims. Many other monuments have been executed in a hard stone that now looks gray, and have had their incised parts filled with a white cement. In this instance indications of the white cement remain, but the hands and face of the effigy are not of cement but of white marble, and the face of the Father and the little symbol of the soul of the deceased are also in white marble. The shields may have been of the same, but are lost.

The architecture of the upper part of the design is specially noticeable for the massive central turret, strengthened by flying buttresses. As there is no background beneath the flying buttresses, the figure of the Father and the swinging censers seem to be in the open air. The Father is seated on the finial of the principal arch of the canopy, and over His head the trifoliated arch of the turret protects Him as a baldechino.

✱ Cy . gist . noble . et . discret . home . messire . gile . de . pegorare . de . plaisir .
 jadis . chanoine . et . soubchantre . de . ceste . eglise . qui . trespassa . de .
 ce . siecle . lan . mil . trois . cens . soixante . et . dix . sept . le . xxiiii .
 jour . du . mois . doctobre . pour . dieus . pries . pour . lame . de . lui .

Here lies the noble and discreet man, Master Gile de Pegorare de Plaisance, formerly Canon and Soubchantre of this church, who died in this century one thousand, three hundred, sixty, and seventeen = 1377. The 24th day of the month of October. Pray to God for his soul.

WILHEME WILKAR ET SA FÈME, 1379.

AWANS.



HIS fine slab is on the floor of a chapel in the Church of Awans in Belgium.

Pillars to support iron railings have been fastened into the slab, and so the costume of the knight has been defaced, and a restoration is attempted by a few lines. It is a very peculiar costume. In the latter part of this century, sleeves dagged and plain and wide and long, &c., &c., much perplexed the fashionable mind of Europe. This knight wears a surcoat laced up the front from the girdle, and with large sleeves turned back to show the lining. His hauberk of mail appears as a stand-up collar. Two other examples of this will be seen at No. 51, A.D. 1413. I have no doubt his arms are protected by plate armour, as we see his legs to be. On his feet are laminated solerets, over which are fastened rowell spurs. But his most peculiar defence is the plastron-de-fer outside his surcoat, attached by points over the breast.

The lady's costume is simple, but it was probably costly. A coverchief or hood on the head falls gracefully to the shoulders, and a wimple covers the throat.

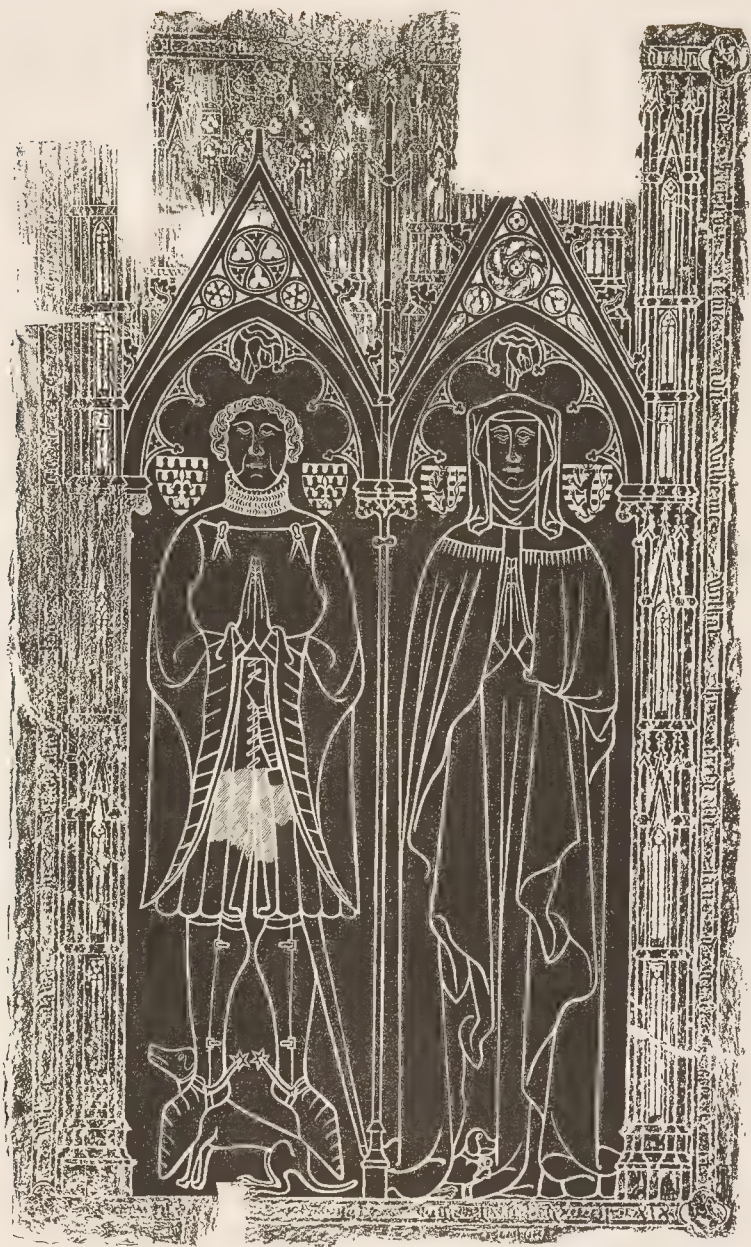
Her mantle seems to be "gathered" at the shoulders, giving the appearance of an ornamented band.

Over the head of each figure the right hand of God issues from the clouds to bless them.

The inscription is now very illegible, but it is known to be:—

Chi · gist · Wilheme · Wilkar · d'Awans · ki · trespassat · lan · de · grace · m · ccc · liiij^e et
xvii · le · viercin · jour · d'auoust · Chi · gist · damoiselle · Adelhe · de · Bierset · feme · audit
Wilheme · Wilkar · ki · trespassat · lan · de · grace · m · ccc · lx et xix · le xvij^e jour d'aurg.

Here rests Wilheme Wilkar of Awans, who died in the year of grace 1300 + (3 × 20) + 17, *i.e.* 1377, on the last day of August. Here rests damoiselle Adelhe de Bierset, wife of the said Wilheme Wilkar, who died in the year of grace 1379, on the 15th day of April.



0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Wilbeme Wilkar et sa Heme, 1379.

AWANS.

SIZE 112 INCHES by 63

YSTASE DE SERON ET SA FEME, 1382.

SERON.



“RAY, Sir, where is Seron?” “O! don't know; never heard of it.” I found that Seron was a hamlet of the parish of Forville.

From Liege to Andenne by train at six in the morning, thence to Forville by Chemin-de-fer Vicinal, *i.e.*, rails laid down on the common road, a most delightful way of getting through a picturesque country.

The train stopped opposite a public-house, its usual place, at Forville, and I went to Monsieur le Curé, and obtained permission to copy the monument in the Chapel of Ease at Seron, about a mile and a half away.

The monument is actually the floor of a little lumber-room at the south-west end of the chapel. I had to clear the room of debris of decorations, dried up flower pots, broken angels, and general rubbish.

Broken as it is, it was worth copying. The armour reminds us of the reluctance with which knights gave up chain armour.

The bascinet of steel is a good shape; to it is attached the camail by a cord at the sides of the face and round its lower edge behind. Whether he wears a hauberk of mail beneath his jupon or not, I cannot say, but we see a dentate fringe of armour below the scalloped edge of the jupon, and this may be the lower edge of the hauberk. It was then fashionable to cut edges into patterns of all sorts. The belt of knighthood encircles the hips, and must be fastened to the jupon, otherwise it would slip off. From this belt the sword and misericorde are suspended. This is a good example of the massive and ornamental form of these belts. To a band of leather are fixed a series of plates or blocks that were often brilliant with floriated work done in gems, &c., &c. Cuissards of plate protect the thighs. At the knees are genuillières which curiously differ in form. The legs are encased in plate, and the feet in laminated sollerets, sharply pointed. The bearing on the shield may be described as a bend between six birds, differenced by a horse barnacle in a quarter.

NOTE.—In early heraldry the canton was called a “quarter.” The canton is about an eighth of the shield.

The lady's costume is simple. The right hand of God, the faces and hands of the effigies were of white marble, as were also the chape of the sword and the spurs of the knight.

The inscription begins beneath the knight's feet—

+ CHI . GIST . MESIRES . YSTASE . DE . SERON . CHEVLIRS . KI . TREPASAT . LAN .
DE . GRASCE . M . CCC . LXXXI . VIII . IOVR . EN . AVRY . + . CHI .
GIST . DAME . MAROIS . SAFEME . KI . TREPASAT . LAN . DE . GRASCE .
M . CCC . LXXXII . XII . IOVR . EN . OCTEMBRE . PRIIES . POR . YAS +

AVRY = AVRI = April; and OCTEMBRE = October.



Vstase de Seron et sa Heme, 1382

SERON.

SIZE 99 INCHES by 54.

BISHOP NICHOLAUS, 1391.

LINKÖPING.



STANDING in an open space adorned with picturesque trees the Dom kyrka of Linköping is a fine building. It is Romanesque with a pointed choir, begun in 1150 and finished in 1499; but the tower and spire were not completed till 1886. Against the wall of a chapel in the south-west of the Cathedral this slab of a slaty, softish stone is now placed. We may read the inscription and then see what may be learnt of the Bishop—

* *Hic : osgotorum : presul : Nicholaus : humatus :
 Mens : pia : bas : morum : celestis : dormate : gratus :
 Annam : Birghitam : sollempniter : hystoriabit :
 Ansgarii : vitam : celebrique : stilo : decorabit :*

Here is buried Nicholas, Bishop of the Osgots, his pious mind was a vessel of virtues, and for his heavenly doctrine delightful; hymns to the glory of Anna and Bridget he solemnly wrote, and the life of Ansgar he adorned with his brilliant pen.

The learned Dr. E. W. Planck of Linköping has courteously furnished me with the following note:—"Bishop Nicholaus had acquired great learning by foreign travel, and was praised for his piety. For some time he was chaplain to the holy Birghitta, whose revelations he sought to explain, and on her account composed several hymns, of which the one, 'Rosa rorans bonitatem,' is the best known. He was zealous in his bishopric, and charged the clergy to teach the people the Lord's Prayer, the Apostles' Creed, the Ten Commandments, and about the seven deadly sins, &c. Upon the humble entreaty of four Swedish Bishops to the Pope, and supported by King Eric XIII., he was declared a Saint, and his name was registered in the Book of the Saints in the year 1414. He died in 1391." I do not think the date of his death given by Dr. Planck, 1391, agrees with the inscription, which makes 1400.

Anna and Birghitta are Swedish Saints. Birghitta was the youngest daughter of Birger Peterson Brahe, whose beautiful slab is No. 39 in this book, A.D. 1328. Ansgar or Ansharius is patron saint of Sweden, who first preached Christianity there, A.D. 829.—See *Lives of the Saints*, Feb. 3.

The imperfect inscription on the arch contains the date, and it forms, as the Rev. W. Hudson has cleverly suggested, a rhyming couplet.

Hunc annus tulit m. c. ter
 & c. monos crucis integer.

Him the year of the cross one thousand, thrice one hundred,
 and one whole hundred, carried off.

The angels welcome him to heaven with a couplet—

Euge serve bone e[t fidelis] Intra in gaudium d[omini tui].

The "e" in the first line rhymes with the "d" in the second.

Well done, good and faithful servant Enter into the joy of Thy Lord.



Bishop Nicholas, 1391.

LINKÖPING.

SIZE 66 INCHES BY 52.

MARIE ELEINWOUTRES, 1397.

TONGRES.



WHEN I had rubbed this slab in the cloister of the Church of Notre Dame at Tongres, I said to the sacristan, "I wish to go to the Chapel at Offelkem, as there is a monument there. Can you tell me where I can get a voiture?" He smiled the smile of superior knowledge, and replied: "There is no monument at Offelkem. Twenty years ago I brought the monument from that chapel, and you have just copied it." So I referred to my notes, and found the name and date of the slab in my book as being at Offelkem was the name and date of the slab before us in this illustration.

The inscription is in Flemish:—

✠ INDEN · JORE · DAT · MEN · SCREIF · M · CCC · EN · LXXXVII · WERSCIET ·
ENSTARF · MARIE · ELEINWOUTERS · VANTONERN · XX · DACHE · IN ·
SPROCKILLE · BEID · VER · SINSEILE · & · SINXHOVDVRVND · AME ✠

The architecture of the canopy is somewhat peculiar, inasmuch as we have an inner arch with slender columns, and an outer the columns of which are hidden by the inscription, and thus appears to be on a different plane to that of the inner columns and arch.

The costume is wanting in refinement of drawing, and the fore-shortening of the foot is not a success, but the draping of the hood is an evidence of better work.



Marie Eleinwouters, 1397

TONGRES.

SIZE 74.5 INCHES BY 33.

ABBOT, JUMIEGES, C. 1400.

ROUEN.



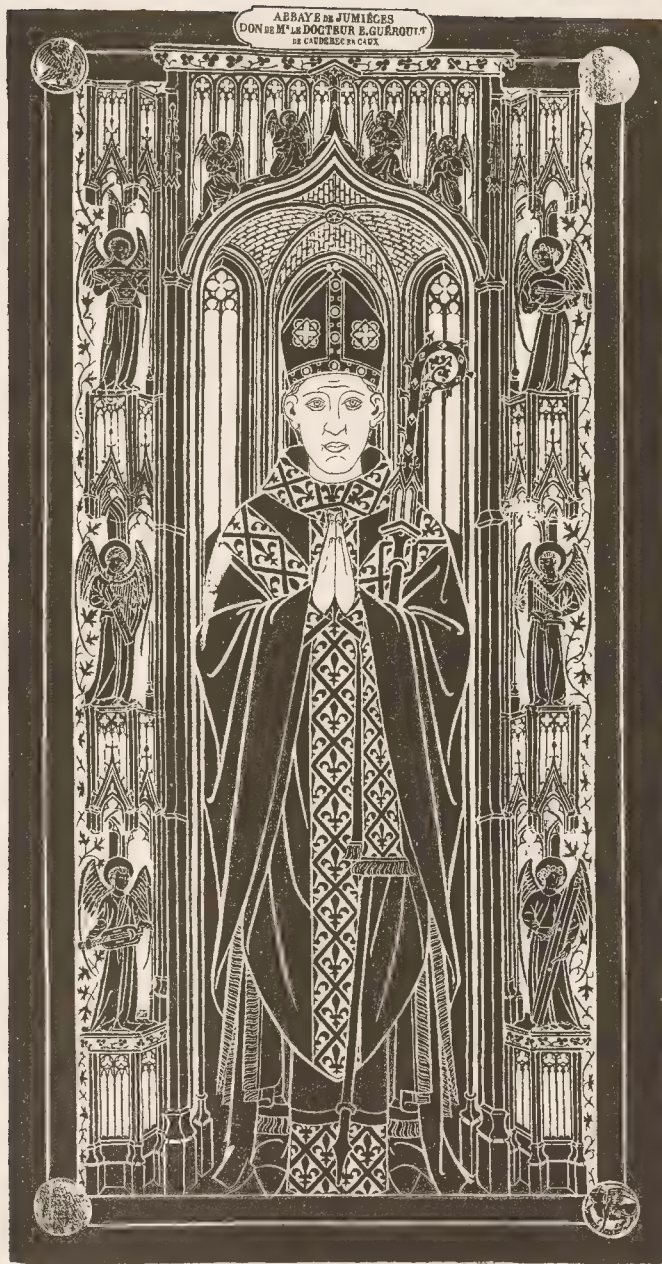
LIKE many an abbey in France, that of Jumiéges suffered tribulation, and of the many monuments to its abbots, one has found a resting-place against the wall facing you as you enter the Musée Archeologique at Rouen. A label of cast metal at the top tells us it was presented to the museum by Monsieur le Docteur E. Guérout. The slab is of that tawny stone (*liais*) that has a surface favourable to the engraver.

The hands and face of the abbot are of white marble or alabaster, and his vestments are of the usual eucharistic sequence; the amice at the neck looking like a collar to the chasuble, which it is not. The albe, the sleeves of which have ornamented, *i.e.*, appareled cuffs, and the lower border of which is seen between the feet, where its apparel of flours-de-lis is apparent. The stole was next put on, but we only see the fringed ends above each foot.

The maniple hangs from the left forearm. He seems to have both tunic and dalmatic,—both as is their wont to be, open at the sides, where they are fringed.

The chasuble, a circular vestment with a large hole in its centre, through which the head could pass, was then placed over all. It had no holes for the arms, so the hands could have no freedom of action unless the material of the vestment were of the most pliable kind. We see how the hands have easily raised it, letting it drape gracefully, and display its ornamented front, and by the oval form it takes suggesting the *vesica piscis*. The mitre was then put on. During the fourteenth century the mitre was at its best,—low and modest; by the end of the century it began to grow tall and proud. The one before us has stepped away from the days of simplicity.

The pastoral staff has a rich and elegant head, the volute of which is turned outwards, as some say an Abbot's staff never is. But the special interest of this monument is the choir of angels, who make sweet harmony for the Abbot's soul. On the ogee arch above his head four are kneeling, their hands clasped in prayer, and in the sides are six more, standing gracefully in architectural tabernacles, each with a different musical instrument. On the dexter side the topmost angel strikes a dulcimer. The next below has a harp, and the third and lower one plays a hurdy-gurdy, or organistrum. On the sinister side the topmost angel plays a lute with a plectrum. The one in the middle plays a regal or hand organ, and the lowest has a strange instrument, a very long square box having two sound-holes and two strings, which are struck by plectra held in the hands of the angel.



Jumieges, c. 1400.

ROUEN.

SIZE 87 INCHES by 45.

13

BASTIENS LAWAIR ET SA FEME, 1407.

FOOZ.



LACED on the floor of the Church of the village of Fooz, a few miles from Liège, this slab has withstood the "frottement des pieds" very successfully.

The armour of the knight is another interesting illustration of the gradual passing away of mail, and the coming in of plate. This knight, I believe, wears a hauberk of mail, although we see nothing of it but at the neck and that portion of its short sleeves which is not covered by the rerebrace. The plain band beneath the collar is, I think, not plate, but of the same material as the jupon—cloth or velvet—and outside the breast of the jupon there is a large *plastron-de-fer*.

Arrière-bras or *rerebraces* of plate lend additional protection to the arms from shoulder to elbow. Heart-shaped *coudières* are at the elbows, and *avant-bras* or *vambraces* completely encase the forearms.

The line at the waist seems to be a cord, but I think it is only the lower edge of the *plastron-de-fer*. The jupon being tightly laced to the body, its short skirt falls over the skirt of the hauberk, and hides it from our sight. The lower edge of the jupon is handsomely cut. It opens at the sides. *Cuissards* of *cuirbouilli*, or of plate, are on the thighs, and *genouillères* of similar construction guard the knees, where we also see what have been called gussets of mail, but which may be parts of the long stockings—*chausses*—of mail left uncovered at the joint for greater freedom of action. *Jambes* of plate or of leather are buckled to the legs, and jointed *sollerets* cover the feet, over which rowell spurs are strapped.

The lady's costume is similar to others already noticed, especially at No. 46. We may pass on to the inscription—

+ Chi . giest . Bastiens . Lawair . de . Fouze . qui . Trespassat . lan . m . cccc . et . vii . le .
xvi^e . jour . de . Septembre . prues . pour . culz + Chi . gist . damoiselle . Englatine . sa .
feme . qui . trespassat . lan . m . cccc . et . i . le . x . eme . jour . de . moies . de . genbier +



Bastien Labair et sa Femme, 1407.

FOOZ.

SIZE 91 INCHES BY 56.



JOHAN ET ARNOLT DE PARFONDRIEU, 1413.

FLEMALLE GRANDE.



ABOUT a quarter-past six one lovely summer morning I arrived at Flemalle Grande station, and felt very much in want of breakfast, but had to go without, as there was no café open. Time was not to be lost, so I turned my steps towards the church, being guided by a shabby youth, who also carried my roll of papers. At the church, which was three parts full of worshippers, the sacristan showed me several slabs not incised, but in bas-relief, close to the west door. These I did not want. After some parly I made him understand what I was in search of. Then he remembered that the slab had been taken to the cemetery. Fortunately, the grave-digger had been early at work, and, as we were talking, had passed on his homeward way with the keys in his hand. We hailed him, and in ten minutes I was in the cemetery, where I found this wreck of a fine monument thrown carelessly on a heap of stones, and tilted at such an angle as to present a fine mark for the lads passing outside the low wall to throw at. They had been disastrously successful: it was literally covered with stones.

The inscription that surrounded it has been preserved.

Chi . gist . fre . Johan . de . Parfondrieu . chevalier . maistre . de . Chatraines .
l'ordene . de . St. John . de . Jerusalem . ki . trepasat . l'an . m . cccc . et Chi .
gist . frere . Arnolt . de . Parfondrieu . Comandeur . de . Flemalle . ambedeux . f . germain .
et . de . la . dite . ordene . ki . trepasat . l'an . m . cccc . et . xiii . xxi . jor . en . janbi .

Here lies Brother John de Parfondrieu, Chevalier, master of Chatraines, of the Order of St. John of Jerusalem, who died in the year 1400 and.....Here lies Brother Arnolt de Parfondrieu, Commander of Flemalle, both brothers germain and of the said Order, who died in the year 1413, on the 21st day of January.

On the arch above the figure on the dexter side were the words "Animæ eorum ac fidelium requiescant in pace. Amen." May their souls and the souls of the faithful rest in peace. On the other arch, "ly quies demorat a Rodes . sens . rtir . xiiii ans et xiii mois." Who dwelt at Rhodes, without returning, fourteen years and thirteen months.

In the matter of costume they are a pair of exquisites, engraved by a masterly hand, and remind us of the graceful figure of Sir Hugh Hastings on his brass at Elsing, A.D. 1347.

I need not describe the armour, it is so similar to that of Bastiens Lawair, No. 51. The different positions of the misericordes is interesting.

The white cross with eight points on the left breast of a plain black robe was the original habit of the Order; when they added the military vows the white cross continued to be their only distinguishing badge. They were forbidden to display any heraldic device,—nothing but the white cross.

NOTE.—In 1291 the Knights of St. John were driven from Acre, and took refuge in Cyprus. In 1310 they became established in Rhodes, and in 1530 Charles V. gave them Malta, and the world has been calling their cross the Maltese Cross ever since. This illustration proves that it was worn by them in Rhodes, 220 years before they settled in Malta.

The heads, &c., now white, were in brass. The crosses on the breasts were white.



Johan & Arnolt de Parfondrien, 1413.

FLEMALLE GRANDE.

SIZE 84 INCHES by 56.

UNKNOWN, SIENA, C. 1450.

ITALY.



THE date "circa 1500" has been printed on this illustration, by mistake, for "c. 1450," about which date I conjectured this engraving to have been created.

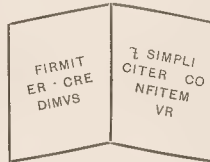
This picture is produced from a rubbing made by the Rev. J. Boodle, who kindly sent it to me. I had not seen the original till after the illustration was made, but in last June, 1891, I visited Siena, and compared it with the original monument, which I found to be a large slab of white marble with a broad border composed of stones of various lengths. The lower dexter corner of the slab has been pieced. The whole of the surface is the work of an engraver. It is not inlaid work. The letters on the book are much defaced.

The floor of the Cathedral of Siena is covered with incised slabs, and large pictures of Scripture scenes, composed of marble of many colours, inlaid. For instance, a cap would be red, a sword sheath black, but all the lines of the many pictures—graffiti—are incised and black.

No one in the cathedral could tell me the name of this bishop, but when buying photographs in the town I learnt that all the pictures on the floor of the cathedral had been drawn life size by an artist, and had been photographed for sale: I bought several of them. I could not get a complete set; and from the photographer I learnt that the name of this bishop was Agnolino Bartali, but his date was not known. On my return I referred to Gam's *List of Bishops*, where under the date of 1444 is the death of Bishop Carol Bartali.

The photographer also told me the name of the artist who made the tomb: it is Neroccio Landi.

The sentence on the book is arranged thus:—



Firmiter credimus et simpliciter confitemur.

Surely we believe and simply we confess.

The bishop is fully vested. The albe falls in rich folds over the feet. Then we see the lower edge of the tunic, and above that the edge of the dalmatic with an *apparel* on its front, on which is a shield of arms. This may be his family arms. The brasses of the four bishops de Bulowe, at Schwerin, 1314—1375, have their family arms on their chasubles.

A curtain is suspended, apparently from the crockets of the arch: it is fringed at the sides and along the bottom; and in front of this the bishop stands, while at the same time he has a soft pillow for his head, as if he were reposing and standing at the same time.

The style of the monument is different from all hitherto presented in this book, and is a good example of classic Renaissance. The columns with their spiral leaves are exceedingly beautiful.



Unknoton. Siena, c. 1500.

ITALY.

SIZE 116 INCHES by 60.

JEHENNE MARGUERIE ET KATHERINE BOQUET, 1452.

ROUEN.



FORMERLY placed over the graves of two ladies of a religious sisterhood, this small slab is now preserved in the Musée Archeologique at Rouen. It is only 38 inches high by 28 wide.

The work has been most carefully executed, and the drawing of the figures is in solemn harmony with the sad event upon the cross.

Of all the various ways in which the crucifixion is represented that wherein only the Virgin and St. John stand at the foot of the cross is the most frequent. That this particular moment in the story should have been painted more frequently than any other may have been because of the love of humanity shown by the dying Son of Man in His own moment of supreme human distress. Such a picture is not historically accurate. The soldiers and all other attendants at the crucifixion are omitted. The full scene is not painted—only the gracious moment when the Divine Son and Master breathes His legacy, "Behold thy Son," "Behold thy Mother." The teaching of such a picture went straight to the heart of every woman and every son. It symbolised to him what his conduct should be to the weak and the aged, and it taught her that faith in Christ was a fountain of refreshment in moments of greatest depression.

Two angels hold chalices.

The ladies commemorated kneel behind the saints, and each says a prayer, the words of which are on gracefully curved ribbons. One says: *Miserere nostri Jhu benigne*. The other, *Qui passus es clem̃ter pro nobis*.

Have pity on us, O merciful Jesus, Who hast graciously suffered for us.

The inscription—

Cy gissent venerables religieuses de cest notable monastere seurs Jehene marguerie et Katherine boquet les q̃les pour la reedificacio du cloistre ont fait faire les deus pilliers dechi debai et trespasseret la dite Jehene le ix jour de abril lā m ccclii, et la dite Katherine le xviij jour de mars lan mccccli pries dieu pour elles.

Here rest the venerable religious of this notable monastery, the Sisters Jehenne Marguerie and Katherine Boquet, who for the re-edification of the cloister have made the two pillars here opposite, and died, the said Jehenne the 9th day of April in the year 1452, and the said Katherine the 18th day of March in the year 1451. Pray to God for them.



En gissent venerables fchigneuses de cest nota
 ble monastere leurs Jehenne marguerie & kather
 ine boquet les qilles pour la reedificacio du
 cloustre ont fait faire les dens pilliers dechi de
 uat et trespallier la dite Jehenne le 14 jour de avril
 la sa cor h & la dite katherine le 20 jour de may
 la sa cor h pries dieu pour elles

Jehenne Marguerie et Katherine Boquet, 1452.

ROUEN.

SIZE 385 INCHES by 28

RASO DE HOLLEGNUOLE ET AGNES, 1457.

HOGNOUL.



HEN a slab is part of the pavement in a church, in such a position that no one can enter without treading on it, we may expect that after 430 years it will be worn. The wonder is that so much remains.

In this example we have parts of brass inlaid. The one right hand of God that remains is of brass. The heads of the two figures, their hands, and the shields are all of brass.

The inscription has been deciphered, and is said to have been :—

Hic jacet honoratus vir Raso de Hollegnoule qui obiit anno dni m cccc lvi mensis Februarii die...

Hic jacet honesta mulier Agnes Butoir uxor ejus qui obiit anno m cccc xxxviii mensis martii die xlii.

Here lies the honorable man, Raso de Hollegnoule, who died in the year of our Lord 1457, on the day of the month of February. Here lies the honest woman, Agnes Butoir, his wife, who died in the year 1438, on the 17th day of the month of March.

We have so many examples in books of knightly costume, that it is interesting to meet with the ordinary dress of a gentleman.

I have no doubt there was a girdle with a short dagger in it, and we see the purse, but the bands that secured it to the girdle are worn away.

All gentlemen wore the purse and dagger. We can see why a thief in those days was called a "cut-purse."

The "honest woman," his wife, is very comfortably attired in a mantle, fancifully gathered at the shoulders.

The verses on the broad arches over the heads of the figures are obliterated, but over his head the words were :—

Vos qui passeis ychi sur nos

Pour l'amour deu prys per nos.

And over her head :—

Cascun veut prendre exempe a nos

Car moris vos aivient tres tos.

The shield at his right side is, I think, peculiar in having the "quarter," or canton of difference, in the sinister chief and not in the dexter chief. As I have noticed before, in the earlier heraldry the "canton" was a quarter of the shield, and was called a "quarter." A canton is about the eighth of the shield.

The shield above is quartered, and displays—1 and 4, nine annulets; and 2 and 3, vair, with an inescutcheon bearing a saltire.

The shield that is lost from the lady's side bore a fesse surmounted by a mullet of five points.



Raso de Hollegnoule et Agnes, 1457.

HOGNOUL.

SIZE 64 INCHES by 52.



KATHERINE VAN NETHENEN, 1459.

LOUVAIN.



BEGUINAGES in Belgium are about twenty: of these there are two in Louvain, and this slab is now on the north wall of the fine three-aisled church of the Grande Beguinage there.

It is cut on a very hard blue-gray stone, but the sharpness of many of its engraved lines has been dulled by the frequent tread of human feet.

It is a successful example of the engraver's art, and has all the characteristics of a Flemish brass but one,—it has not the diapered background.

The dress of this Beguine sister, who died in the year 1459, is identically the same as that worn by the sister who, in September, 1885, admitted me to the church and courteously found ladders for me, and was at last delighted to see the picture I had made,—it was so like herself. A dark blue gown and a white linen *faïlle* covering the head and falling to the shoulders. The neck also is covered by white linen.

Above the head in the central tabernacle of the canopy, the Father is seated with the soul of the departed in His arms, while an angel on either hand is censuring.

Three "weepers" are in tabernacles on each side. Female saints on her left and men on her right. Some of them may be recognised by their symbols,—S. Katherine of Alexandria is at her left shoulder, and the lowest on the same side is S. Elizabeth of Hungary with her three crowns. One of the men is S. John, with the chalice and serpent. The shields were probably enamelled copper plates, which were easily torn away.

A close inspection will show with what skill the minute crockets and finials are made to stand in front of those behind them. The whole execution declares the unwearied patience and exquisite artistic feeling of the engraver,—a man who must have loved his art, and have felt glorified in its triumph.

The inscription is in Flemish:—

+ Hier leet begraven joffrouwe Katherine van Nethenen die men heet Vanden reele weduwe wylen andiers Thomars die sterft int jaer ons Heren m . cccc . neghen en vijftich opten xxviii dach in merie bidt voer haer ziele.

Here lies buried young lady Katherine Van Nethenen, who is called Vanden Reelee, widow of Andrew Thomars; she died in the year of our Lord 1459, on the 28th day of March. Pray for her soul.

NOTE.—The Beguine sisters do not take vows as Nuns, and are at liberty to leave the community whenever they like. It is said they seldom do so. Many of them are rich enough to live anywhere. The poorer sisters earn their own maintenance, and all are engaged in works of piety, especially amongst the sick.

JEHAN MENGIN ET SA FEME, 1486.

CHALONS-SUR-MARNE.



THE church of Notre Dame, Chalons-sur-Marne, contains many incised slabs. The floor of the triforium is entirely paved with them. Dust, inches thick, covers them, and in clearing away the dust my hands became very dirty, so that when I laid down my paper and smoothed it with my dirty hand, an impression, sufficient to induce me to continue the process, was made. This gave me a rubbing of a very fair brown tint with white lines. Those lines were afterwards made black, and, by contrast, the surface became almost white.

I wish I could have done more work in this way, but slabs with an abundance of dust at hand are not frequent.

The tawny coloured stone (liais) had a good surface, so that the engraver had fine material on which to execute this admirable example of his art.

The canopy, with its richly tabernacled side-shafts, and its simple central support, represents, with happy architectural luxuriousness, a double tabernacle, in which the principal figures are standing on a pavement of black and white marble. In the central tabernacle above the head of each of the deceased, is a figure of the Father seated, and holding a symbol of each soul in a sheet. These symbols, little naked figures, are evidently male and female.

It was a pretty conceit of the artist to diaper the canopy over the head of the lady with the flower Marguerite, as that is her name.

The gracefully-executed figures of the ten saints at the sides are all, but one, to be distinguished by their symbols. We will arrange them, in pairs, from side to side:—

DEXTER.

St. Peter—Keys.
St. John—Chalice and serpent.
St. James Greater—Hat, staff, and wallet.
St. Matthias—Spear.
St. Joseph—Square and tool-box.

SINISTER.

St. Paul—Sword.
St. Bartholomew—Knife.
St. Andrew—Cross.
St. ——— Book.
St. James Lesser—Club.

The book is such a frequent symbol, that from it *alone* it is not possible to tell what saint is meant.

The inscription is in small gothic letters:—

Ey gist noble home et prudent Jehan Mengin en son vivant bourgeois marchant
et eschevin de Chalons qui trespassa le xv^e jour d'avril lan mil cccc lxxxvi et vi.
Ey gist damoiselle Marguerite Couline feme dudit Jehan Mengin la quelle
trespassa le penultime jour de may mil cccc lxxxvi et deux pries por eulx.

Here rests the illustrious and discreet man, John Mengin, who in his lifetime was a burgess, merchant, and sheriff of Chalons, who died the 15th day of April, in the year 1486. Here reposes Mistress Marguerite Couline, wife of the said John Mengin, who died the penultimate day of May, 1482. Pray for them.

Of the heraldry it may be noticed that the husband's armorial shield is of a usual shape, and placed on his side of the monument. The wife's armorial shield is in the form proper for a lady, a lozenge, on which are impaled her arms with those of her husband.



Jehan Mengin et sa Femme, 1486.

CHALONS-SUR-MARNE.

SIZE 100 INCHES by 485.

JACOBUS ET BUTUIDIS.

STENKYRKA, GOTLAND.



ERE we have an example of technical skill a long way behind that displayed in the advanced art of the two previous monuments from Belgium and France. But the island of Gotland in the Baltic was content with local talent, and we must be thankful for what is left to us. Stenkyrka, or Stonechurch, A.D. 1030, is the oldest church in the island, where there are still ninety-three churches in use, all very remarkable for their architecture. The date of this monument I take to be well on in the fifteenth century. Indeed, it may be A.D. 1500.

The inscription is evidently intended for two hexameter lines. This accounts for the strange arrangement of the words in the first line. To complete the second verse, the letters M.V. must stand for two words. Marmor Unum has been suggested as furnishing the probable meaning of the versifier.

+ HIC SCITUS EST JACOBUS UXOR MUTUIDIS ET EJUS.

+ QUOS JUNGAT CELUM VELUT HIC TUMULI M(ARMOR) U(NUM).

Here is laid Jacobus and his wife Mutuidis. May they be united in heaven as here by the one marble of the tomb.

The costume is very simple, but strange in the short pendant sleeves that seem to come from behind.

The slab was too short, and so the artist placed the hat in the corner, and as some one says—

Any cap whate'er it be,

Is still the sign of some degree,—

so I suppose it was of importance to his degree that his hat should be on his tomb. We see two long strings attached to it, the tassel of one is seen below the hands.

He also wears a round skull cap, to which a broad piece of cloth is sewed in plaits, and which may be disposed in any way the wearer fancies.



Jacobus et Butuidis.
STENKYRKA, GOTLAND.
SIZE 98 INCHES by 38.

LAURENTIUS ET FILIA.

DALHEM, GOTLAND.



LOOKING at this monument and comparing it with the one just before, at Stenkyrka, it will not be difficult to believe they are by the same artist, and of the same date, A.D. 1500.

It has suffered a cruel breakage, and much wearing away of the gentleman's hair.

The daughter wears a fine crown, which may have been that precious heirloom in Swedish families, the silver bridal crown; and it may have been that she was about to become a bride when death came, and she went to her bridal crown in heaven. If so, I can see only a sweet and sympathetic tenderness for the romance that was so desolated when they commemorated the event by placing the crown here on her virgin brow.

The artist has given thoughtful care to the graceful disposition of her robe, and to the flowing arrangement of her abundant hair. The gentleman's cap is similar to that on the head of Jacobus, at Stenkyrka, and his gown is a very plain long garment.

The inscription has some strange letters. On the sinister side we have:—

+ HIC : REQUIESCIT : LAVRENTIUS :

On the dexter side:—

+ VIDORRV-RRW : ET : FILIA : EIVS : RODED.

Along the top:—

+ QVORVM : ANIME : REQVIES +

Along the bottom some of the letters may be Runes.

Now, if that first word on the dexter side should happen to mean widow, then my bridal romance would be blotted.



Laurentius et Hilix.

DALHEM, GOTLAND.

SIZE 82 INCHES by 46.5.

JOOS VAN TROYES, 1521.

GHENT.



KELETONS are, happily, not frequent. This is preserved in the cloister of the ruined Abbey of St. Bavo, Ghent. It was in this abbey that Philippa, wife of Edward III. and Queen of England, gave birth to a son in 1341, who is known as John of Gaunt.

The abbey was destroyed in 1540. What remains of it is now used as a museum for slabs and architectural fragments, and is worth visiting.

The inscription :—

*Hier le .i. t hegraben Joos Van Troyes filius die overleet int
jaer xvi^e ende xxi^e . up sente amants dach . bidt . ob' de ziele .*

The ribbon about the skeleton has a verse from the Apocrypha, Eccclus. xxxviii. 22—

Memor esto judicii mei sic enim erit et tuum michi heri et tibi hodie Ecclesiastici 38.

Remember my judgment : for thine also shall be so ; yesterday for me, and to-day for thee.

MARIE LANDRY, 1527.

ROUEN.



FIXED to a wall in the Archæological Museum at Rouen, this interesting example of sixteenth century work was found. I could not learn its original home.

It is a clever picture of the entombment of Christ. Two of the three sisters commemorated kneel at the front corners of the tomb.

The inscription :—

*Cy debant gisent seur marie landry fille de defunct nicolas landry bicote deu laquelle fut bestue
religieuse novice en ce monastiere le xxviii^e jour de Juillet lan de grace mil h^e et b. et l'apassa le
xxvi^e jo^r de juillet lan de gce mil h^e et vi. Et seur marie Landry seur de la d^e marie fille d'ub^e
nicolas landry laquelle fust bestue religieuse en ced' monastere le xxi^e jour de mars lan de grace
mil iiij^e iiij^e et trois, et trespassa le xxviii^e jour de Septembre lan de grace mil h^e xxiii^e priez
dieu po^r eulx. Et seur marie truppin fille de defunct nicolas truppin cousine des dessus d^e
religieuses laque fut bestue religieuse en ce monastere le xxvi^e jo^r Juing mil iiij^e iiij^e xvi^e &
l'apassa le penultime jo^r d'octobre mil h^e xxvii. Priez dieu po^r elle.*

Here, opposite, rest Sister Marie Landry, daughter of the deceased Nicolas Landry, Viconte or Judge of Eu, who was vested religieuse a novice in this monastery the 28th day of July, the year of grace 1505, and died the 25th day of July, the year of grace 1506. And Sister Marie Landry, sister of the said Maria, daughter of the said Nicolas Landry, who was vested religieuse in the said monastery the 21st day of March, in the year of grace 1483, and died the 28th day of September, in the year of grace 1524. Pray God for them. And Sister Marie Truppin, daughter of the deceased Nicolas Truppin, cousin of the above-said religieuses, who was vested religieuse in this monastery the 25th day of June, 1497, and died the penultimate day of October, 1527. Pray God for her.



Joos Van Mroepes, 1521.

Ghent.

SIZE 60 INCHES by 35.5.



Es deuant gient leur marie landry
fille de dethinc nicolas landry vicier
deu laquelle fut vne beigneuse
en ce monastere le xxviii^e jo^r de juillet
lan de grace mil v^e et v^e et thalla
le xxv^e jo^r de juillet lan de grace mil v^e
et vi^e Et leur marie landry leur de
lad marie fille dudy nicolas landry
laquelle fut vne beigneuse en cedy
monastere le xx^e jour de mars lan de
grace mil iii^e m^e et viis et thalla
le xxviii^e jour de septembre lan de grace
mil v^e xxiii^e priez dieu p^r eulz
Et leur marie trappuy fille de dethinc nicolas
trappuy continue des dethinc beigneuses la quelle
fut vne beigneuse en ce monastere le xxv^e
jo^r de juing mil m^e m^e et vii^e et thalla le
xxviii^e jo^r de octobre mil v^e et vii^e
parz dieu p^r elle

Marie Landry, 1527.

ROUEN.

SIZE 47.5 INCHES by 18.5.

JEHAN AUBELIN, 1541.

CHALONS-SUR-MARNE.



IN the cathedral of Chalons there are several mural slabs : and numerous fragments pave the floor. This great stone is under the feet of the faithful as they walk up the middle of the nave.

The whole of the original monument is not here. At least, the first part of the inscription is gone, and what remains begins in the middle of a sentence, thus :—

Et Jehan Aubelin filz dnd' Jehan Aubelin quz trespassa le 16 de Apuril m . 542 .

Here, then, this youth, Jehan Aubelin, with the long hair and the hanging sleeves, was the son of Jehan Aubelin, who had been spoken of in an inscription that had, most probably, been engraved on a stone that went all along the bottom of the monument, and is now lost.

The other fragment of the inscription also refers to him where it speaks of his wife.

*Et aupres de luy damoiselle Nicole le Cousin jadis sa feme qui trespassa
lan mil 542 xlii xliiii jour de decembre pries dieu pour les trespassez .*

And near him the young lady, Nicole le Cousin, formerly his wife, who died in the year 1541, 14th day of December. Pray God for the dead.

It is interesting, as presenting us with three different costumes, all of the same period. Of course the hair of the central figure has suffered much, and must be unlike the original.

The pouches are all different in their shapes, and in their attachments to the girdles.

The shields are indistinct, but we can distinguish a chevron, differenced by a label of three points; and at the base of one of the columns is a lozenge, with his wife's family arms.

The architecture is Perpendicular, of a rich design; and in the canopy we have twelve figures, six angelic, six human. We have seen the same six human figures on other French slabs. One bears a holy water vase and sprinkler; another bears a cross; the others seem to be engaged in reading the office for the dead.

The two angels on high, in the middle of the canopy, are swinging censers, those at the sides are calmly soaring.



Jehan Aubelin, &c., 1541.

CHALONS-SUR-MARNE.

SIZE 117 INCHES by 66.

MONSIEUR PIERRE, 1545.

REIMS.



AS I was clearing away the dust from the surface of this slab, on the floor of the south transept of Reims cathedral, an eminent English writer on art said, "That's not worth rubbing," and from his high art point of view he was right,—but still it is art, though of a degenerate kind. The value of the work is as an illustration of costume, of which I know of no other like example.

I take it to represent a canon of the cathedral in a cassock and short surplice, with the almuze thrown over his arm.

The inscription is not legible, but along the top I can decipher :—"Cy gist bene^{tic} et dis^{tic} ps^{re} Mr. Pierre." The rest is uncertain till we come to the date "lan m b' xlv." Above his head the words are plain "priez dieu por luy."

The date 1748, in bold Arabic figures, most probably indicates that some one was buried at that date beneath this same stone. The little figure seated on the ornament close by this 1748, may have been scratched on the stone at that time. It certainly is not of the original monument.



Monsieur Pierre, 1545.

REIMS.

SIZE 101 INCHES by 54.

UNKNOWN, C. 1550.

VENICE.



WHEN you make a rubbing you should at once write on it the name of the place where found. The neglect of this by the friend who rubbed it more than thirty years ago compels me to say I don't know where in Venice this slab was found, but I am grateful to him for sending me so fine an example of classic work.

I have endeavoured to get information as to whose the crests are, but have been unsuccessful. My personal enquiries at the National Library at Florence resulted in nothing.

In Mrs. Barry Pallisser's *Historic Devices, Badges, and War Cries*, p. 262, it is stated that Francesco Maria, Duke of Urbino, caused the spheres with the earth in the middle to be stamped on his money with the motto from Ovid, "Ponderibus librata sua."

This says nothing of a crest, but we have here a mantled helmet surmounted by a crest which is an armillary sphere: the earth in the centre, being on a lower surface than the circles, was not touched by rubbing, and therefore does not appear, and the motto may have been upon the white ribbon in the arch, and the two letters F. F. on the monument may refer to this Francesco, who was born in 1491 and died in 1538. The other crest is very remarkable, and would be a frightful thing if it were alive.

I cannot but express admiration for the varied beauty of the four designs in the border, all different.



9 1 37

Unknown, c. 1550.

VENICE.

SIZE 95 INCHES by 56.

WILLEM SYMOENS, 1570.

GHENT.



SETTING our observation turn back over the majority of the illustrations hitherto presented, it may be noticed that they have architectural features in accord with the age in which they were created.

Now, in the sixteenth century a great disturbance of the ancient artistic tastes took place. Architecture felt this as well as religion. We have here an example of architectural degeneracy, but it tells its story in its own plain way.

The evangelistic symbols are at the four corners—but two, St. Luke and St. Mark, are worn away. In the circles in the middle of the sides we have two symbols that appear first in this century, a sand-glass that says time is fleeting; and a skull that says death is certain.

It will be noticed that the amice is without apparel, and looks like a muslin scarf round the neck. The apparel of the amice is so constantly mistaken to be the collar of the chasuble, that I am glad of this example which shows us that the chasuble has no collar, but a circular hole to permit the head to come through it and let the chasuble fall on the shoulders.

The Renaissance ornaments on all the vestments is of the same graceful spray-like pattern throughout. The chalice was most likely of white marble.

Hier licht begraven Meester Wille^m Symoens ^o Lowys pbrs....overleet den 5^e van
f.....tus A^o x^o lxx * bidt voor de Ziele.

Here lies buried Master William Symoens, son of Lowys, priest, who died the 5th day of February in the year 1570. Pray for his soul.

Found in the ruins of St. Bravo Monastery, Ghent. This William is evidently brother of Jacques in the next illustration, as both are sons of Lowys.



Willem Symoens, 1570.

GHEENT.

SIZE 62 INCHES by 34.5.

JACQUES ET JOOSYNE SYMOENS, 1576.

GHENT.



SURELY this is by the artist who created the monument immediately preceding.

Here we have almost the same meaningless architectural encadrement, with the addition here of a label of an utterly meaningless form over the heads of the effigies; and beneath their feet three circles, containing matter not meaningless. A shield of arms for the gentleman and a lozenge for his lady are put on the same plane as a skull, as if death would say—I place all ancestral pride on a level with myself.

I cannot describe the armorial bearings, as there are no tinctures, but it is very nice heraldry; and it is worth noticing that when the husband's shield is impaled with his wife's, the mullet of six points changes its place from the first quarter to the second.

The evangelistic symbols are at the four corners.

The figures are reposing on soft pillows, and their costumes are those of rich civilians. I suppose he was "an honest man close buttoned to the chin," with a fine frill round his throat. He wears long hanging sleeves, and his feet have ample room in his broad-toed shoes.

The lady has also a stand-up collar with a soft frill, and around all an immense ring, probably of gold wire, but her hat, with the graceful Mary Queen of Scots' curve in front, is indeed a dainty head-dress. I cannot say so much in praise of the mahoitre shoulders, although they were the fashion; were it not for these and that neck ring, her costume would be very suitable for a woman who knew how to walk. From the girdle of her inner gown a pretty little ornament depends, perhaps a scent holder of silver. The outer dress or mantle is secured only at the collar, and falls in simple lines to the feet.

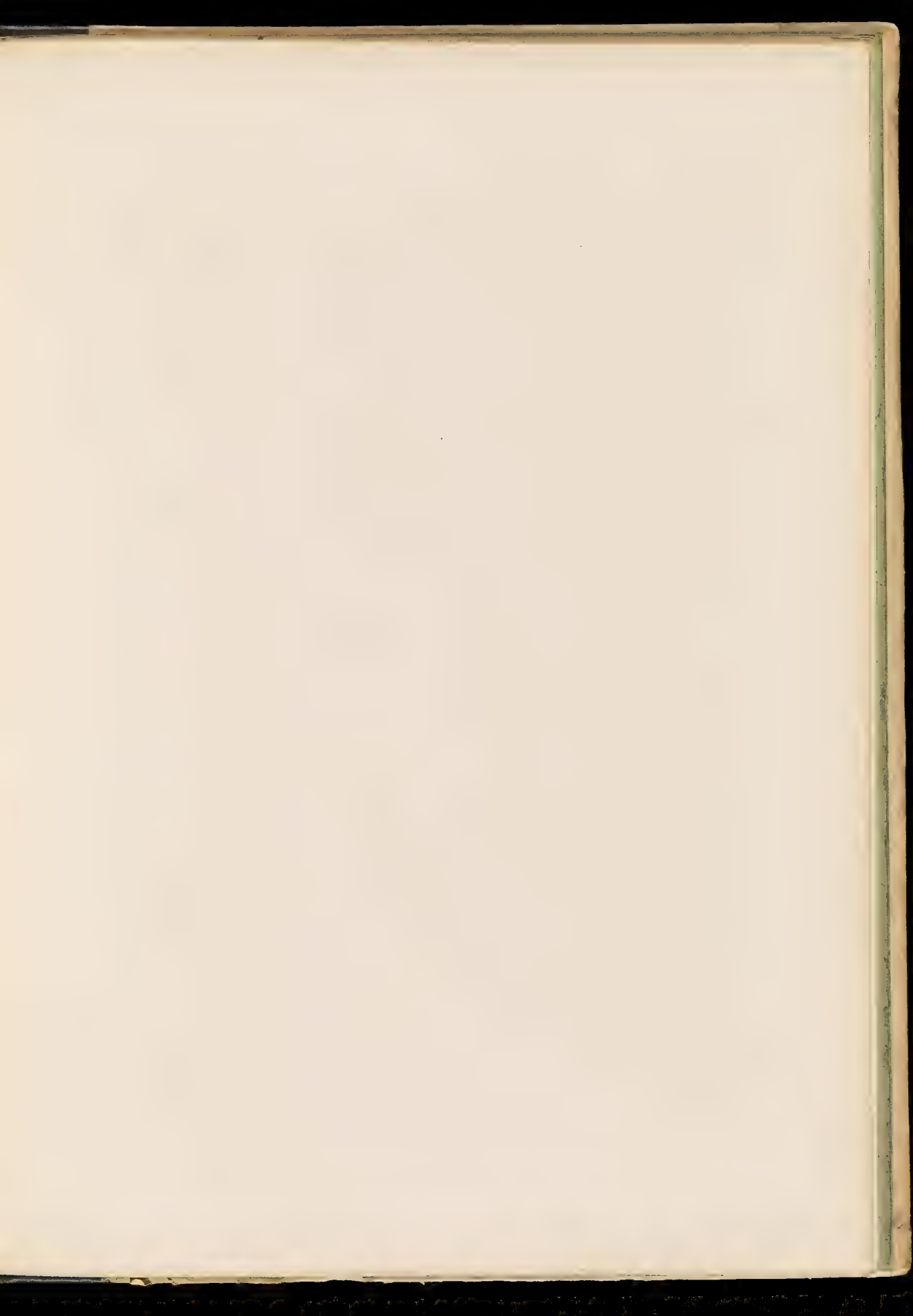
Hier licht begrave . . . ersamey Jacques Symoens ^e loutys die overleet de xiiii da Septembre
xvi lxxvj. En Sonche^r Joosyne craye filia pieters zyne gheselmede die overleet d . . .



Jacques et Joosyne Symoens, 1576.

GHEENT.

SIZE 74 INCHES by 41



CATELYNE VAN DEN HAUTE, 1588.

GHENT.



STONE monuments, with brass inlaid in certain parts, we know existed. The two slabs on this page have more brass than any I have met with.

The one to Catelyne van den Haute is all of stone, except the round plate in the middle, which is of brass, and has on it a very delicately engraved wreath surrounding a lozenge, on which are the lady's armorial bearings. To the right and left of this we see the arms of Wenemaer, and of Sbrunen his wife. In my book of *Facsimiles of Monumental Brasses on the Continent*, at p. 12, there are the brasses of William Wenemaer and his wife, the founders of the "Godshuuse" in which the monument before us was originally placed. Here we have their shields of arms to which I referred in my other book.—Billetée, for Wenemaer and a female bust with long hair bound by a fillet, and having a jewel suspended from the neck, for Sbrunen, his wife.

The lady commemorated here was a relation of Wenemaer who had taken up her abode in the Godshouse or Almshouse which he had founded for persons of his kin. It still flourishes in Ghent.

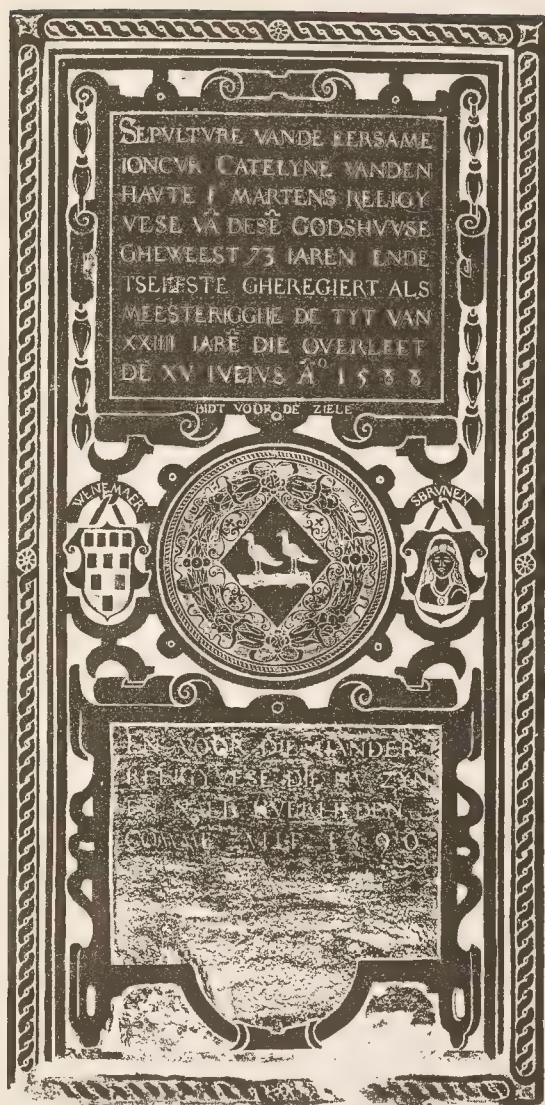
JAN VAN DEN COUTEREN, 1500, &c.

MELSELE.



FIXED to a pillar in the church of Melsele in the Pays de Waes I found this slab, having the evangelistic symbols and the surrounding inscription in brass, and also the figure of the priest delicately engraved on brass.

The skeleton is of stone, and the design in stone over the head of the effigy is of a style of architecture of which I am happy to say I know of no like example. The good chaplain had the monument erected in his lifetime, as the date is unfinished—"1500 and." The blank was never filled up.



Catelghe Van den Haute, 1588.

GHEENT.

SIZE 76 INCHES by 37

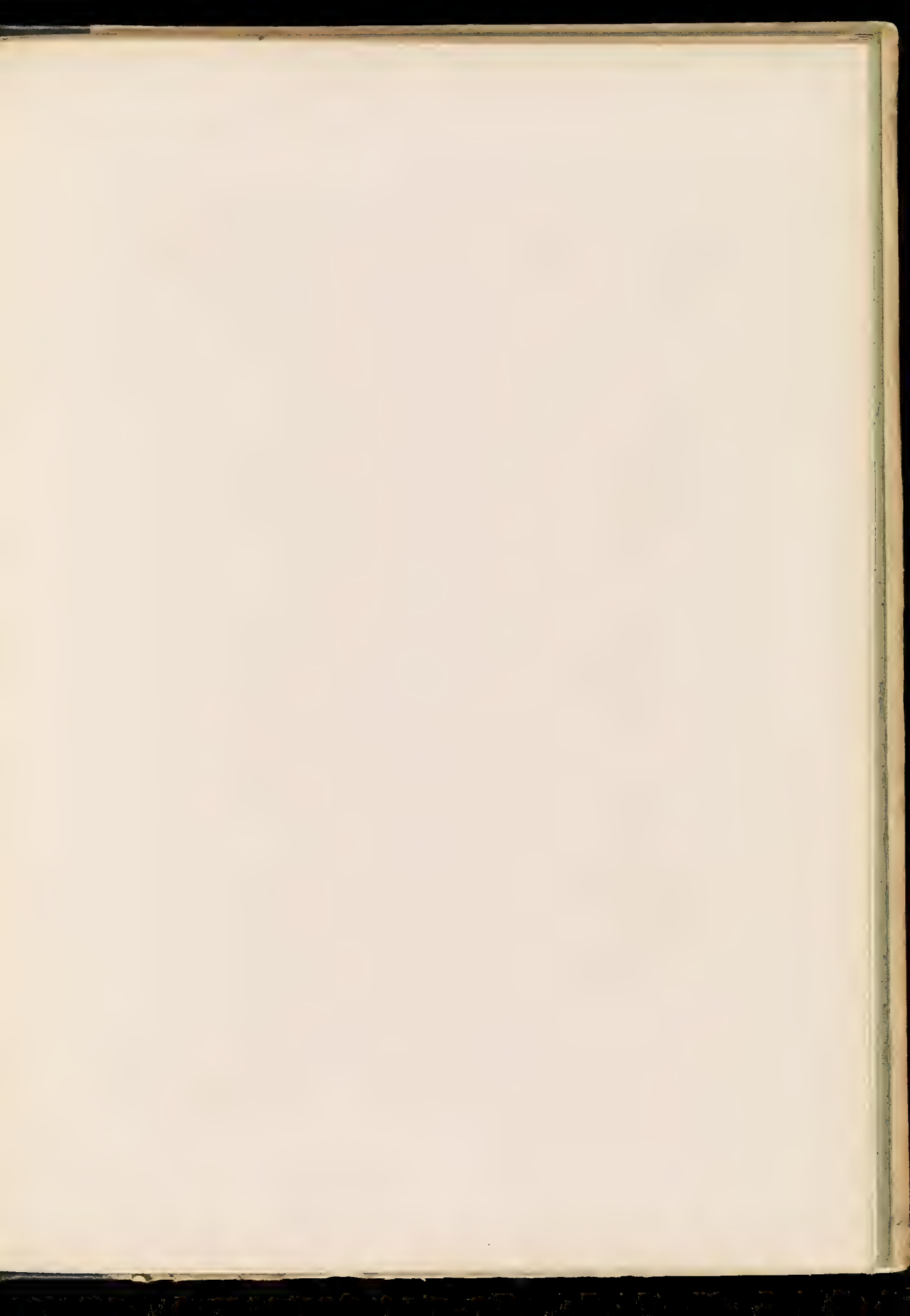


Jan Van den Couteren, 1500.

MELSELE.

SIZE 64 INCHES by 32.5





SUNDRE CHURCHYARD.

GOTLAND.



SUNDRE is the most southerly parish in the island of Gotland, in the Baltic, and the country round is dreary, flat, and sandy, spreading into the sea. A massive round tower is just outside the churchyard, on the eminence on which both it and the church are built, giving to both a commanding prospect.

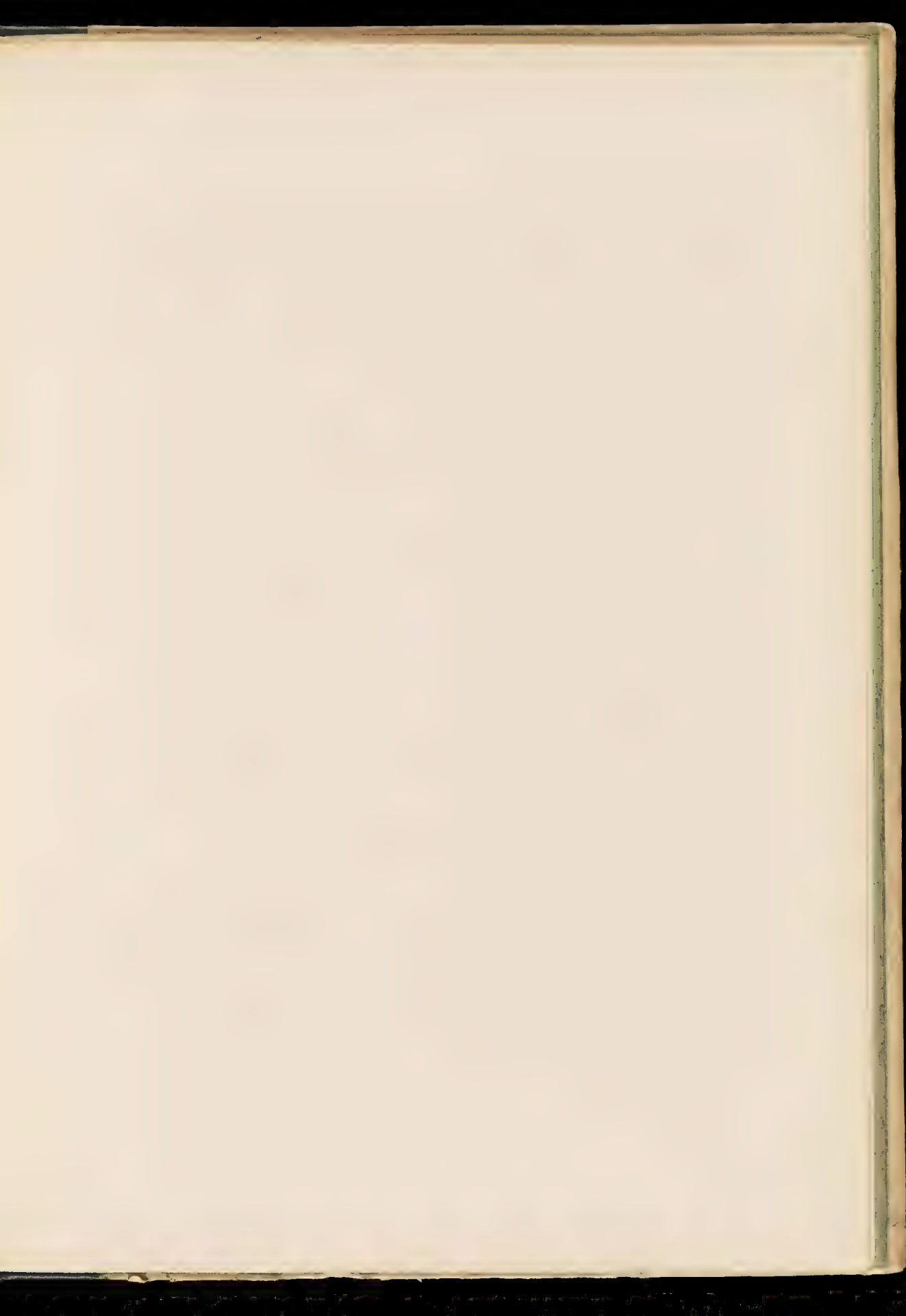
We could not find the key of the church, and so had to be content with what could be found outside. Many stones were over graves, and the one here presented struck me as being worthy of attention. Grass was spreading over its edges, but otherwise it was clean.

It strikes me as a very good example of freehand drawing. One would have imagined an artist in stone to have been more of a mechanic, working with a rule and compass, taking special care to make both sides of his work balance,—but this man is far too ideal for mere mechanism—he has left a specimen of gracefully arranged curves that are pleasant to look at, because of their artistic freedom.



Sundre Churchyard.
GOTLAND.


SIZE 68 INCHES by 28.5.



STENKYRKA CHURCHYARD.


GOTLAND.



Y the intersection of the arms of this cross we have an example of what has been called that mystic symbol the Fylfot, 

It is generally known that this symbol was in use in China centuries before Christianity, and is still in use there as a Buddhist symbol.

It resembles an instrument of wood by which fire was obtained in India by friction, called Arani, which is there taken to symbolize agni, or fire; and in Sanscrit it is called Swastica, which means It is lucky—it is well. Then in Scandinavia it is called the Battle-axe, or Hammer of Thor, where it has been found on medals and monuments with runic inscriptions and figures of Thor.

The Greek Church has the symbol, and calls it Gammadion, because it is formed of the capital letter Gamma—Γ—thus, —and to them is a form of the Christian cross. And so we can see how it came by the name Crux gammata, but how it got the name Fylfot is not so clear. It has been suggested that as drīden-fuss, or spirit's foot, is the German name for the mystic Pentalpha, so fūgel-fuss, or viel-fuss may have been given to this mystic symbol as representing to the Teuton mind the foot-prints of mysterious swan maidens, and so fūgel-fuss becomes fowl-foot and fylfot. But still the etymology of the word is not satisfactory. The above has been compiled from pages of *Notes and Queries*, to which I may add that in one of the replies, Balsamone is quoted as saying that the letter gamma, by its rectangular form, fitly represents the doctrine that Christ is the "chief corner stone."

Professor George Stephens says that Thor's sign, the famous Asiatic Swastica, was found on early Christian monuments as a symbol of Christ, the Divine Lord in the new creed.

Diogenes the Fossor, in the Catacombs, has it on his robe. See *Maitland*, p. 72. It often ornaments ecclesiastical vestments, and is frequently found on brasses after A.D. 1250.

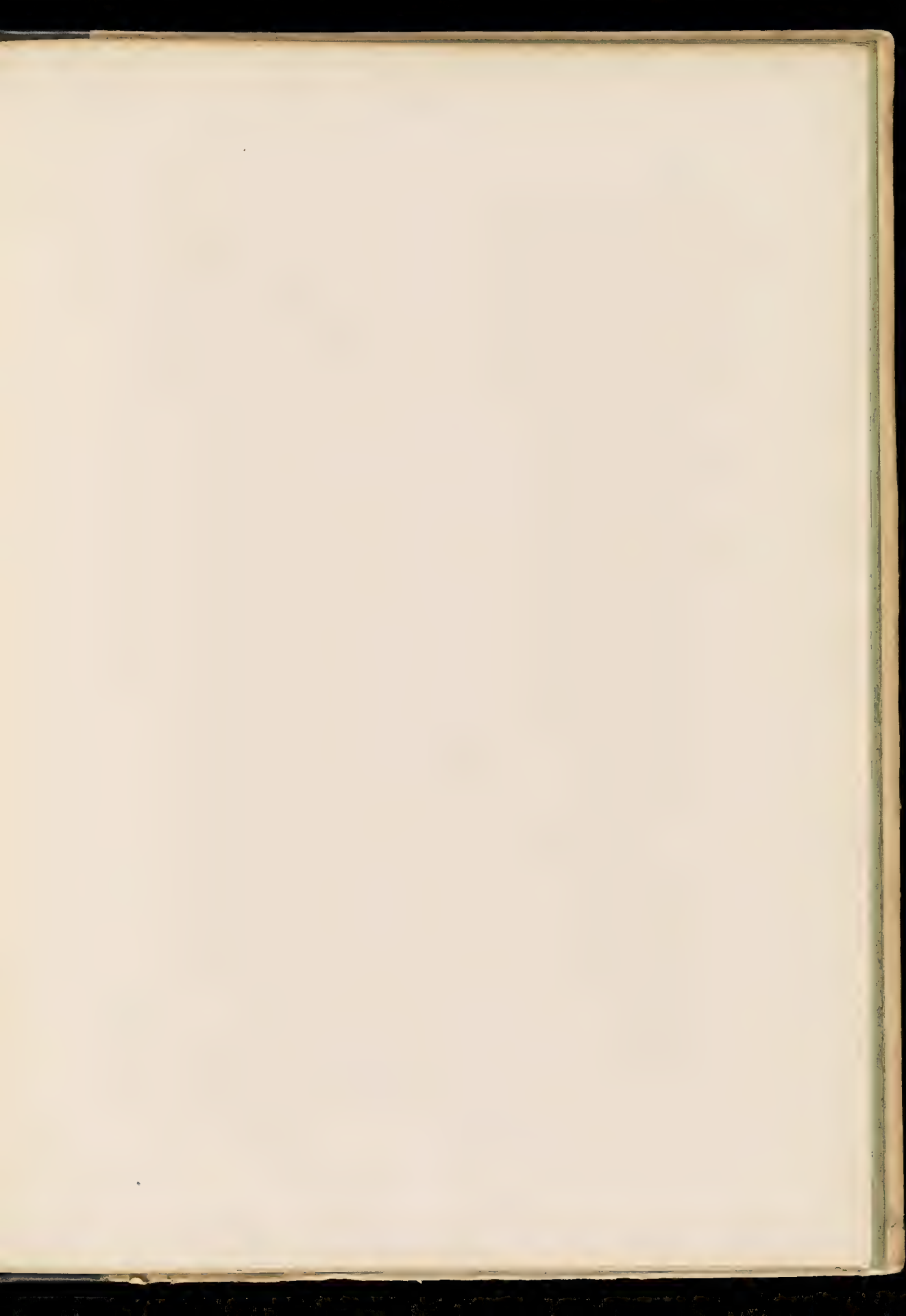
We have met with it several times in the previous pages. See Nos. 17—35, and 42.

It would seem that here was a symbol which conveyed to all nations a mystic meaning of power, and that it was drawn into Christianity and ennobled in the same way that Sacramentum, the oath of the heathen soldier to his Imperator, was ennobled into the oath of the Christian to the Great Captain of his Salvation.



0 1 271

Stenkyrka Churchyard.
GOTLAND.



ANSEL BISE, 1304.

BOULOGNE.



On the 1st of September, 1891, I made a rubbing of this slab in the crypt of the cathedral church of Notre Dame at Boulogne. Monsieur V. J. Vaillant of that city had written a few days before to ask me if I knew of the interesting slabs they had now in their museum, &c. As I had never seen anything of the kind in the museum, I was pleased to hear of this addition to their treasures, and went to see.

There are four slabs there, and one to an Englishman, "John Holle or Holte and Kateryn hys wyfe," who must have died there during the English occupation between 1490-1510, as the locality wherein the slab was found was only within the English Pale during those years. The slab is much injured. The man's face is evidently a portrait drawn by a master's hand. I am told it is very like a portrait of King Louis XII.

I thought it would be of interest to record the existence of a slab in France with an English inscription.

The slab of Ansel Bise, here reproduced, is so peculiar that although I had completed the number of illustrations I intended to publish, I could not resist inserting this at the end and out of chronological order.

Nothing is known of this master mariner. Indeed had it not been for the boat we should not have supposed he had anything to do with the sea. He may have been a fisherman, a trader, or a privateer, as occasion served. All three were occupations in accordance with the times. His costume is simple, and his cap or hood has a broad and pointed tail, like a modern sailor's sou-wester.

The ship may be a symbol of the Church sailing heavenward under the cross, at the foot of which the voyager now kneels, imploring for himself a peaceful entrance into harbour. St. Clement of Alexandria speaks of the Church as *ἡ ναὺς οὐρανὸδρομῖσα*—the heavenward-sailing ship—so the symbol is not a new one.

The inscription is partly obliterated—

+ CHI · GIST · ANSEL · BISE · PRIIES · POVR · LARME · QVI · TRESPASSA ·
EN · LAN M · CCC ET · IIII · EL · MOIS · DE · DECHEMBRE ·

"Dechembre" is a local pronunciation at the present time.

I cannot but express a hope that the authorities of the cathedral will rescue this interesting memorial from the dungeon to which it has been consigned, and place it where it may be seen, and so add to the archæological attractions of their city.



Angel Bisc, 1304.

BOULOGNE.

SIZE 78.6 INCHES by 34.5.



KNOWN SLABS.

THE following list of places where slabs are known to exist, is, of course, very imperfect, and is compiled from various sources:—many of those in Belgium from Mr. W. H. J. Weale's *Handbook to Belgium and Aix-la-Chapelle*, 1859; from *Les Tombes Plates de l'Ancien Comte de Namur*, by Mons. Alf. Bequet; from Mons. L. T. Corde's *Sketches of Les Pierres Tombales du Département de L'Eure*; from the fine book on *Gotland and its Churches*, by Major Alfred Heales, F.S.A.; and from a very extensive series of valuable *Sketches of the Churches and Antiquities of Gotland*, which Dr. Hans Hildebrand, of Stockholm, most courteously permitted me to examine; and also from my own observation in all these and other localities.

Monsieur Didron says "slabs were very numerous in the Ile-de-France, in Picardy, and especially in Champagne. The cathedrals of Noyon, Laon, Chalons-sur-Marne, and St. Urbain de Troyes, are still entirely paved with *dalles tumulaires* from the commencement of the thirteenth century." I may add that many are very much worn, and others only fragments. In Notre Dame, Chalons-sur-Marne, there are, he says, "526, of which 251 are whole, the rest mutilated." At Reims, in the Church of St. Remi, there is a pavement consisting of forty-eight incised slabs, each two feet square, and having on each a subject in Old Testament History.

(R) means that I possess a rubbing.

| PLACE. | TITLE. | DATE. |
|------------------------------------|---------------------------------------|----------------|
| Aardenburg | Several | ... 1408—1582. |
| Achene | Guillame de Spontan and Wife | 1434. |
| Assebrouch... .. | Agnes Van Bassevelde, Nun | 1485. |
| Auxerre Cathedral | Adam, Canon | c. 1390. |
| Bamberg Cathedral | Bishop Otto (fragment) | 1192. |
| Bruges Cathedral | Wouter de Raet, Priest (R).. | 1510. |
| „ St. Basile | Adrian Van Pollinchove, Priest | 1557. |
| Carcassonne Cathedral | ? Simon de Montford | c. 1220. |
| Cracow, Dominican Church | Johannes Kovilensky... .. | 1471. |
| Celles | Lowys de Celles (broken) (R) | 1493. |
| Chalons-sur-Marne Cathedral | Tierri de Machou and Wife (R) | 1263. |
| „ „ „ St. Alpine | Several. | |

| PLACE. | PIECE. | DATE. |
|----------------------------------|--|------------|
| Chalons-sur-Marne, Notre Dame | Two hundred and fifty-one. | |
| Coblentz | Hartman de—A Canon | 1474. |
| Cologne, St. Maria; Capitoi ... | Abbesses (several) | 1304 1504. |
| Departement de L'Eure, Normandy— | | |
| Bernay, Church of St. Croix | Robert du Bec, Abbot (fine canopy) ... | 1430. |
| Criquebeuf | Geffroi du Buc, Knt. (worn) | 15th cent. |
| Grand Andeli | Ricardus de St. Laurent (peculiar) ... | 13th cent. |
| Limbeuf Church | Jacques de Nolent and Wife, Knight ... | 1586. |
| Petit Andeli | Guillaume Gilles, Civilian | 1505. |
| Preaux Church | Abbot of Preaux (broken) | 14th cent. |
| Pyle Church | Gilles le Cordier, Judge | 16th cent. |
| St. Cyr-la-Campagne | Seigneur de Saint Cir and Wife (worn)... | 1500. |
| St. Mards-de-Blacarville ... | Knight and Wife (worn) | 1589. |
| St. Ouen-des-Champs Church | Lady in Hoop | c 1580. |
| Tocqueville Church | Jaen Bonsens, Civilian | 1501. |
| Tourville-sur-Pont-Audemar ... | Amauricus, Rector (worn and broken) ... | " |
| " " " " " " " " | Vincent Erquemout, Knt. (canopy) ... | 1433. |
| Villette Church... .. | Louis de Canouville, Knt. | 1618. |
| Dijon, St. Benigne | Uladislaus, Duke of Poland | 1388. |
| Douai Museum | A Knight of St. John of Jerusalem ... | 1340. |
| Gelbressée | Gelbressée, Knt., and Wife (R) | 1386. |
| Geneffe | Marie, Dame de Geneffe (R) | 1279. |
| " " " " " " " " | Ermentrus, Dame de Geneffe (R) | 1257. |
| Genoels Elderen | Godenoul d'Elderen, Knt | 1305. |
| " " " " " " " " | Goswin... .. | 1428. |
| Ghent, St. Macarius | Katherina (small) (R) | c 1290. |
| " " " " " " " " | Ileinrigge " (R) | " |
| " " " " " " " " | A Fish " (R) | " |
| " St. Bavo Ruins | Laurens Van den Haute (R) | 1604. |
| " " " " " " " " | Dña Helewedis and Sister (R) | 1384. |
| " " " " " " " " | Knight and Wife (fragment) (R) | 1414. |
| Gotland— | | |
| Bjorke Church | Two Slabs of Priests | 1380. |
| Bunge " " " " " " " " | Jacobus with Chalice | 1381. |
| Burs " " " " " " " " | Inscription | 1380. |
| " " " " " " " " | A Cross | 1234. |
| " " " " " " " " | A double Canopy (figures lost) | 1351. |
| " " " " " " " " | A Priest kneeling | ? |
| Dalhem " " " " " " " " | Johannes Krok, Priest (R) | 1530. |
| Hamra " " " " " " " " | A Cross (R) | ? |
| Helvi " " " " " " " " | Priest, Chalice, and Wafer | ? |
| Hogran " " " " " " " " | Cross and Runic Letters | ? |
| Larbro " " " " " " " " | Priest | ? |

| PLATE | FIGURE | DATE |
|------------------------------------|---|---------------|
| Gotland (<i>continued</i>)— | | |
| Levide Church | Jacob Malgar | 1558 |
| Lojsta " | Figures, &c. (much worn) | 1302 |
| Lye " | Cross with Runes | ? |
| Nars " | Inscription | 1322. |
| Ojie " | Chalice and Wafer | 1409. |
| " " | A Cross (R) | ? |
| Segby " | Gangwidus Segby | 1316. |
| Valls " | Priest with Chalice | ? |
| Vamlingbo,, | Three, each with Chalice and Wafer (poor) | 1554. |
| Visby St. Gorans | Fragment of a Priest (R) | 1567. |
| Guygoven, St. Quentin | Henry de Guydigove | 1385. |
| Hainaut | Antoine St. Pierre, Civilian | c. 1250. |
| Hornslätt, Denmark | A Knight and Lady (R) | ? |
| Houcke | Jacques Beels, Wife, and Children... .. | 1558 |
| Houptertingen, St. Vedast | Henry -A Priest | 1313. |
| Laon, Temple Church | Cross to a Chaplain... .. | 1268. |
| " " | F. Pierre Spifame (R) | 1525. |
| " Cathedral | Several in. | |
| " Bibliothèque | Adam Sarazin | 1546. |
| Liège, St. Paul | Jacques Mouton, Deacon (R) | 1400. |
| " " | Thierry de Hokelem, Canon (R) | 1425. |
| " " | Gilles de Bissenhay, Canon (R) | 1444. |
| " " | Nicholaus Marneffe, Dean (R) | c. 1405. |
| " St. Jaen | Guillaume de Wavre, Priest | 1457. |
| " St. Foilan | Eustace Chabet and Wife | 1462. |
| " St. Martin... .. | Godfridus de Flores, Priest (R) | 1366. |
| " " | Johannes Magnus, Curé (R) | 1302. |
| Linköping | Gierlac de Colonia (R) | ? |
| Louvain Beguinage | Katherine Van Voirssaelaer (R) | 1458. |
| Maestricht Beguinage | Slabs of two Priests... .. | 1294, 1286. |
| " Cathedral | Several. | |
| Meaux Cathedral... .. | Jehan Rose and Wife | 1367. |
| " " | A Bishop in Cope | 1559. |
| Moulbaix, St. Sulpice | Guillaume du Chastelier and Wife | 1352. |
| " | A Knight and Wife | c. 1330. |
| Mouzon, St. Victor | Several... .. | c. 1250—1350. |
| Namur, Chateau de St. Martin... .. | Jaen Dorez, Knt. | c. 1300. |
| " Museum | Chalice, &c. (R) | 1546. |
| Neighbourhood of Boulogne— | | |
| Arras Museum | Hue Walois and Wife and twenty Children | 1414 |
| " | Pierre Sakespée, &c. | 1325. |
| " | Pierre Herselle et sa Femme | 1441. |

| PLACE. | TITLE. | DATE |
|--|---|--------|
| Neighbourhood of (Boulogne) <i>continued</i> — | | |
| Arras Museum ... | Charles de la Vacquerie et sa Femme ... | 1617. |
| Boulogne Museum . . . | Boidin de Balinghem (R) ... | 1273. |
| " ... | Marguerite de Nielles (R) ... | 1275. |
| Boulogne Museum ... | Robert de Verlinghem (R) ... | 1277. |
| " ... | John Holle and Wyfe (R) ... | c 1500 |
| Domartin ... | Gerard Blassel, Abbé ... | 1385. |
| Haute Avesnes... .. | Pierre, Knight Templar ... | ? |
| Marceuil... .. | Eustache de Croy, Bishop ... | 1538. |
| Vaulx Vraucourt ... | Jehan de Longueval et sa Femme... .. | 1570. |
| Wierre, Effroy . . . | Madeleine de Martine ... | 1596. |
| Willerval ... | Jean Mullet et sa Femme ... | 1622. |
| " ... | Gerars de Sains ... | ? |
| " ... | Mehau de Willierval ... | ? |
| Nossendorf... .. | A Priest (good canopy) ... | 1364. |
| Oupaye ... | Colais Paignos and Wife (R) ... | 1345. |
| Paris, St. Denis ... | An Abbot ... | 1120. |
| " ... | Abbot Adam ... | 1127. |
| Ratisbon Cathedral ... | Johannes Goldneri, Canon (R) ... | 1478. |
| Reims Cathedral ... | Johannes Panthbuf, Canon ... | 1367. |
| Roskilde Cathedral, Denmark ... | Bishop Olaf ... | 1484. |
| Saint Trond ... | Renier de Rikle (R)... .. | 1271. |
| Siena ... | "Venerabilis Doctor" (R) ... | 1468 |
| Stockholm Museum ... | Dns Siggo, Priest (R) ... | ? |
| St. Heeren Elderen ... | Guillaume de Hamale ... | 1279. |
| " ... | Gilles de Hamale ... | 1354. |
| St. Omer Cathedral ... | Simon Bocheux, Priest (R)... .. | 1462 |
| " " | Several others | |
| " Museum ... | Pierre Godin ... | ? |
| St. Quentin Church ... | Mehus Petrelote (R) ... | 1272. |
| Vadstena, Sweden ... | Queen Philippa (Crucifixion) ... | 1430. |
| Venice, S. Maria del Carmino ... | Sorelle Pizzochere (R) ... | 1566. |
| Villers-le-Temple ... | A Brother (worn) (R) ... | 1422 |
| Vireux Molheim ... | Alars de Chimaix, Knt. ... | 1210. |
| Ypres Hospital ... | Curé de Zeilbeke ... | 1333. |
| " ... | Nicolas de Vos, Civilian ... | 1385. |
| " ... | Jakmaert de Vos and Wife... .. | 1404. |
| " ... | Ch. Van Brisselaere and Wife ... | 1410. |
| " ... | Ysabel Van Halvin (R) ... | 1526. |
| Ypres, Hospital Belle ... | Jaqueme Belle and Wife (R) ... | 1423. |
| Zanvoorde ... | Victor Wilzoets and Wife ... | 1570 |

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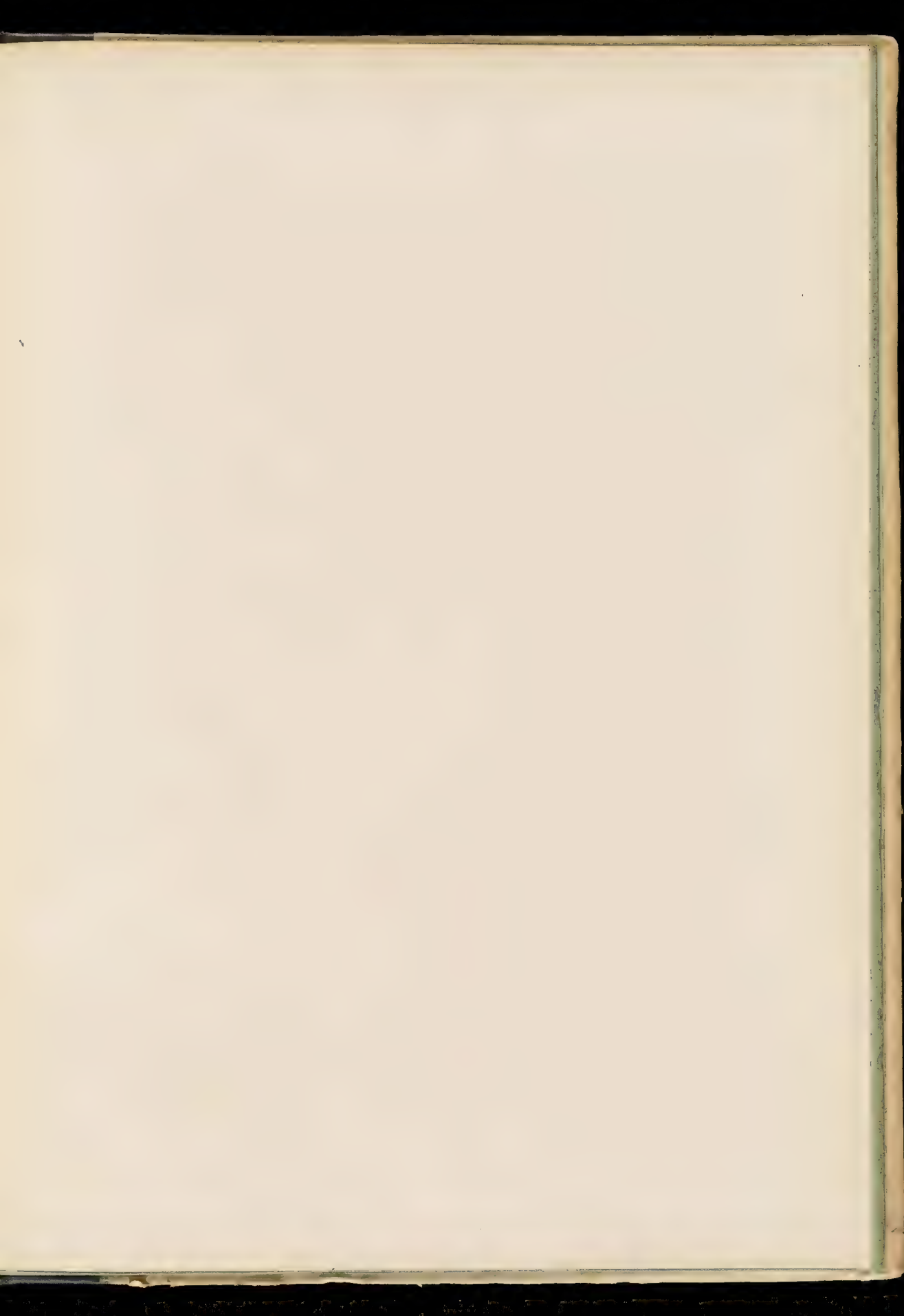
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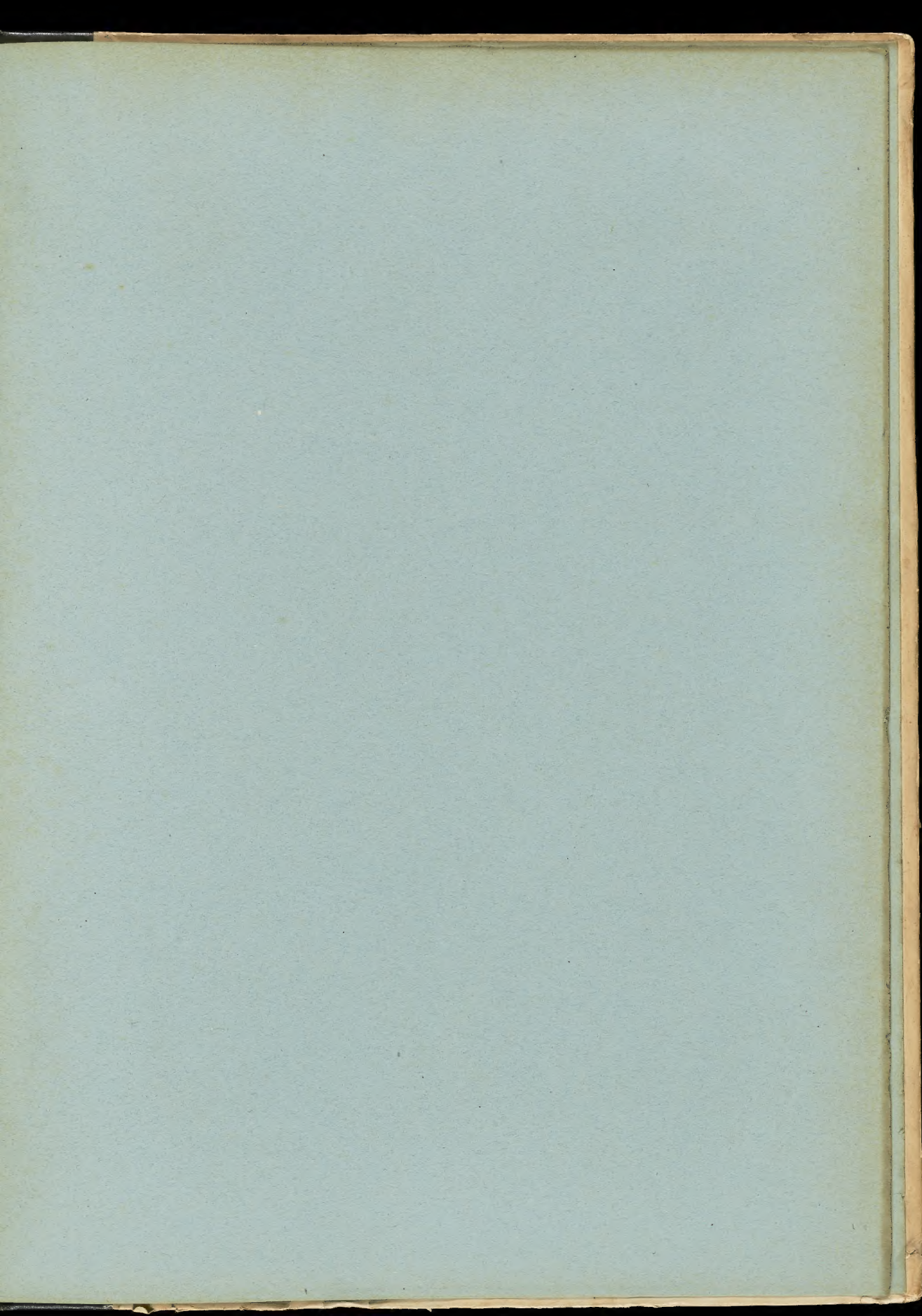
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